WINNING CHESS STRATEGY

FOR KIDS

JEFF COAKLEY

VISIT…

WINNING CHESS STRATEGY FOR KIDS

JEFF COAKLEY

illustrations by Antoine Duff

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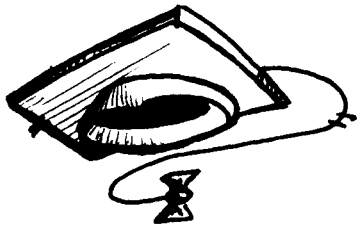
dedicated to

all the friends of Kiril the Pawn



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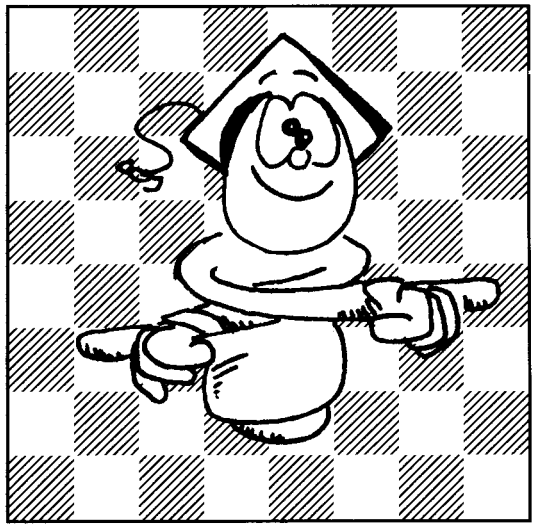
HELLO EVERYBODY!

My name is KIRIL the PAWN.

WELCOME TO THE BOOK!

CONTENTS



KIRIL'S KLASS

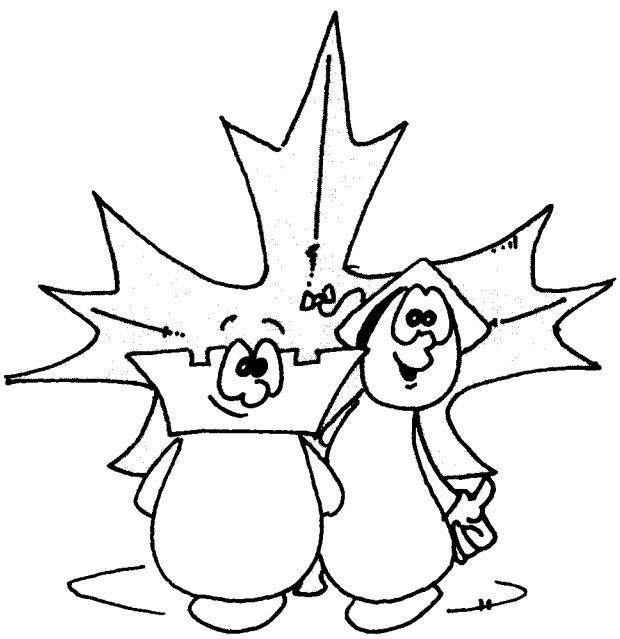
BASIC MATES	11
DOWN TO THE LAST PAWN	18
THREE KEYS TO STRATEGY	24
ONE PAWN DRAWS	33
KING vs. KING	41
PIN TO WIN part 1	49
SUPERKING	55
TIME FOR A TEMPO	62
ROOKS ON THE SEVENTH	69
TRADING QUEENS	76
TRADING OTHER STUFF	86
OPENING PRINCIPLES	97
ROOK LIFTS	110
WEAK PAWNS	115
STRONG PAWNS	127
RAMS AND LEVERS	133
PIN TO WIN part 2	139
KNIGHT PATHS & OUTPOSTS	145
BLOCKADES & OTHER POSTS	150
CASTLES MADE OF SAND	154
PLAYING WITH BEES	166
OPPOSITE BEES	173
UNDERDOG PROMOTIONS	179
ROOKS BEHIND	183
PHILIDOR AND LUCENA	187
KING AND PAWNS	193
COMMON MISTAKES	197
LOGIC OF CHESS	203

COMBO MOMBO

KNIGHT FORK	39
QUEEN FORK	47
PIN	53
DISCOVERED CHECK	60
X-RAY	67
DOUBLE CHECK	74
FORK	95
DISCOVERED ATTACK	108
BACK RANK	114
DOUBLE ATTACK	126
PROMOTION	132
OVERLOAD	138
DESTRUCTION	144
DECOY	149
DEFLECTION	153
SQUARE CLEARANCE	165
LINE CLEARANCE	172
OBSTRUCTION	178
STALEMATE	186
SCI-FI MATE	192
SMOTHERED MATE	196
PERPETUAL CHECK	202

TACTICS 101

KNIGHT FORK	40
QUEEN FORK	48
PIN	54
DISCOVERED CHECK	61
X-RAY	68
DOUBLE CHECK	75
FORK	96
DISCOVERED ATTACK	109

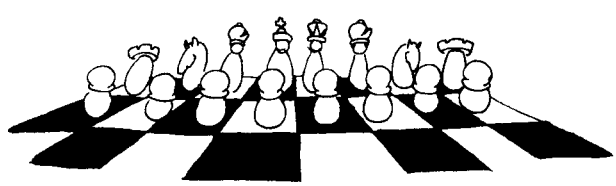


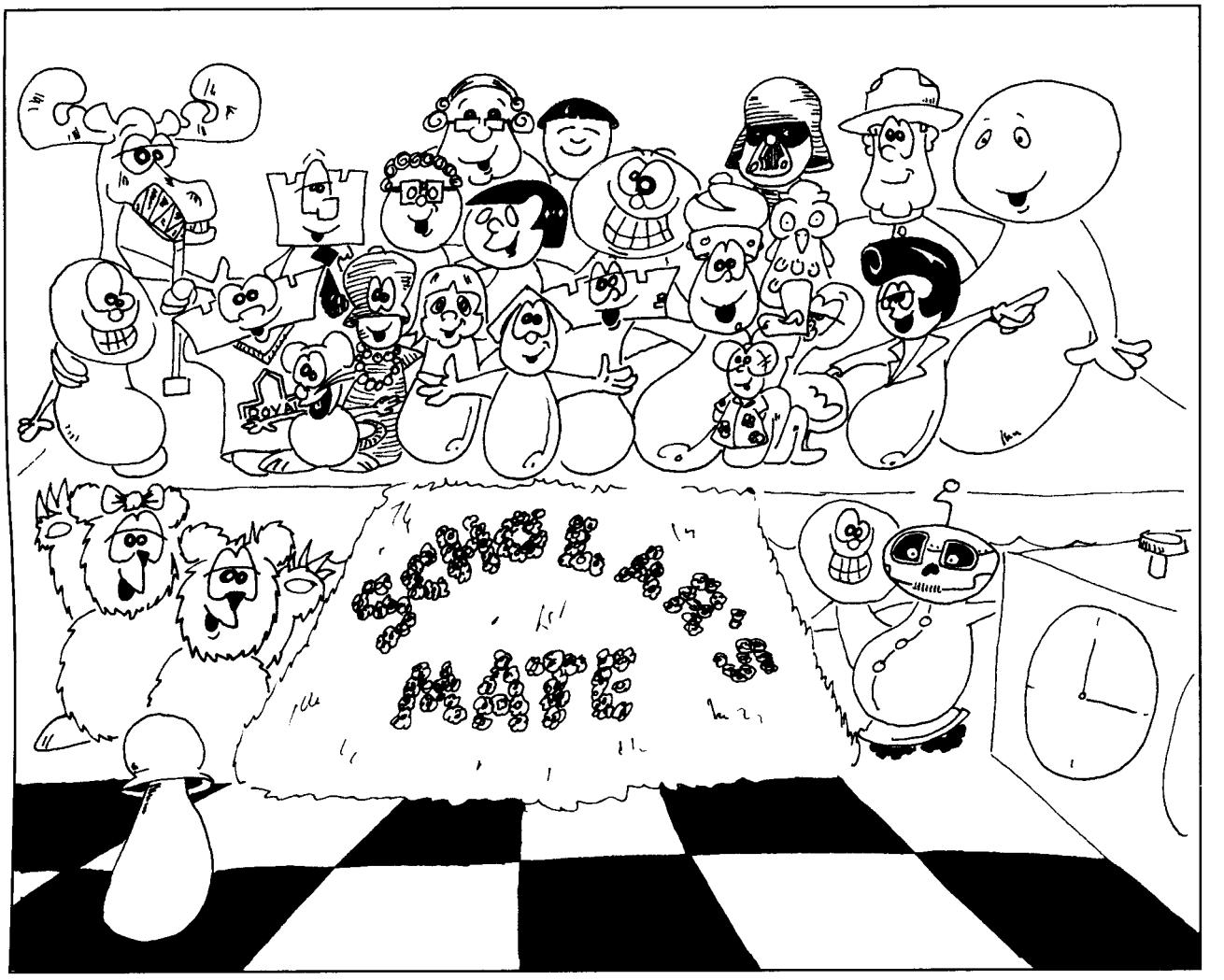
OTHER STUFF

INTRODUCTION	6
HOW TO READ CHESS	7
JUMBO MIX	85-142-182-208
RULES OF CHESS	209
CHESS MANNERS	218
EXTRA SPECIAL	219
OPENINGS	224
SOLUTIONS	226
FINAL NOTES	242

CHESS LINGO

CHECKMATE	9
GIUOCO PIANO	9
GAMBIT	10
PARTS OF GAME	17
STRATEGY/TACTICS	23
THE EXCHANGE	32
COMBINATION	38
DEVELOP	46
THREAT	52
TEMPO	59
STRAIGHT LINES	66
INITIATIVE	73
PIECE	84
EN PASSANT	94
SQUARE OF A PAWN	107
QUEEN	113
FIANCHETTO	125
MINOR PIECES	131
EN PRISE / J'ADOUBE	137
ZUGZWANG	143
ZWISCHENZUG	148
CHEAPO	152
DESPERADO	164
EVALUATE	171
STYLE	177
KIBITZ	181
TOURNAMENTS	185
BLITZ / CLOCKS	191
COUNTERPLAY	195
CAÏSSA	201
ADJOURN / FORFEIT	207





ARE YOU READY TO BEGIN?

The best way to read this book is with a chess set. Then you can set up the pieces on your board and follow the moves.

White goes first in most examples, but not in all of them. If it doesn't say whose turn it is under a diagram, you can figure it out easily from the text. Many positions are looked at from both sides, with white or black to play first.

Solutions are given at the end of the book. A pointing finger by a question or exercise tells you which page. ☞ *226* means "see page 226". The answers to Combo Mombo, Chess Lingo, and Tactics 101 are listed separately.

Thanks to all of my pals from *Scholar's Mate* magazine for helping out with everything, especially Rocky and Biff.

We hope you have fun learning about chess.

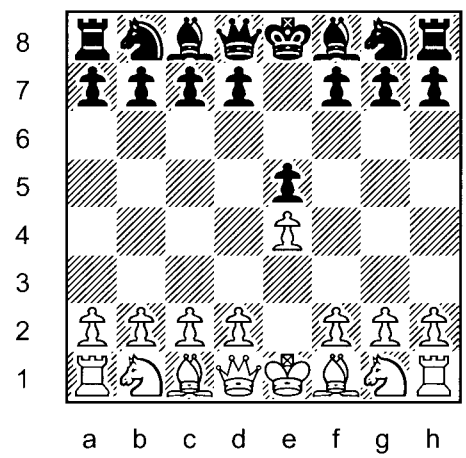
Kiril

HOW TO READ A CHESS GAME

With Pizza, Of Course!

Reading chess is easy as A B C! The board has 8 *files* and 8 *ranks*. Files are the rows of squares that go up and down. Each one is named by a letter. Ranks are the rows that go sideways. Each one is named by a number.

Every square has its own name too. The first part is its file. The second part is its rank. In this diagram, the white pawn has moved to **e4** and the black pawn to **e5**.



When a move is written down, the first capital letter shows which piece moves. **Q** is queen. **R** is rook. **B** is bishop. **N** is knight because the king is **K**. If there's no capital letter, that means a pawn moves.

Next comes the square the piece moves to. **Bc4** shows that a *bishop moves to the square c4*.

When a piece is captured, an **x** is put before the square. **Qxf7** means that a *queen takes on f7*.

When a pawn captures, the letter of the file it starts on is given first, then an **x** followed by the square it takes on. **exd5** says a *pawn on the e-file captures on the square d5*.

Sometimes there are two pieces of the same kind that can move to the same square. When that happens, another small letter is written after the piece to show which file it came from. **Rae1** says that the *rook on the a-file moves to square e1*.

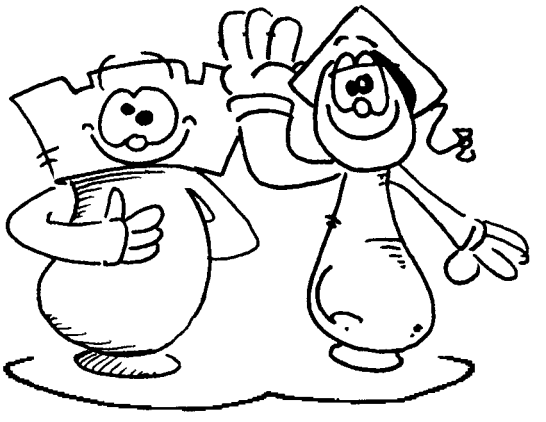
If the pieces that can move to the same square are also on the same file, we show which piece moves by using the number of the rank that it started on. **N6e4** means that the *knight on the 6th rank moves to e4*.

Here are some special symbols :

+	**check**
#	**checkmate**
O - O	**castles kingside**
O - O - O	**castles queenside**
e. p.	**en passant**
=Q	**promotes to queen**
1 - 0	**white wins**
0 - 1	**black wins**
½ - ½	**draw**
!	**excellent move**
?	**mistake**
!?	**cool move**
?!	**weird (weak) move**

The sample game on the next page is written in *algebraic notation*. Kiril was new to chess and he fell into an old trap called *Scholar's Mate*!

SCHOLAR'S MATE



WHITE	BLACK
Rocky	*Kiril*
1. e4	**e5**

The move written on the left is white's and the one at the right is black's.

2. Qh5

Rocky plays for the quick checkmate. The number 2 shows that this is the second turn of the game.

2. . . . Nc6

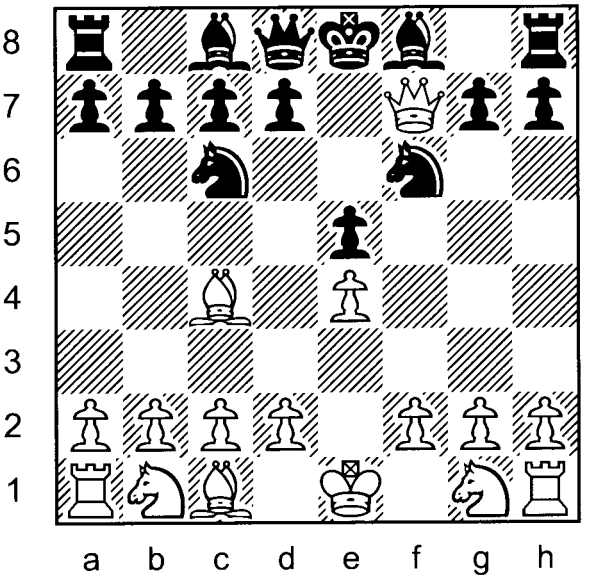
When a move by black is given alone, there are three dots before it.

3. Bc4 Nf6 ?

Oops. This is a big mistake. A better defence is 3...g6! 4.Qf3 Nf6.

4. Qxf7#

Oh, no! Kiril got mated in just four moves. That was no fun at all.



STOP!

IF YOU DON'T KNOW HOW TO PLAY CHESS

All of the rules are given at the back of the book, beginning on page 209. Please review them before applying for your chess licence. Thank you.

DO NOT PASS GO. DO NOT COLLECT $200.

CHESS LINGO

LET'S TALK!

Hello, boys and girls. In case you don't know me, I'm Biff the B. Welcome to the chess talk show!

Part of being a good player is knowing how to talk like one. In Chess Lingo, we explain all those weird words that help make chess something special.

Chess is played all over the world. You can go almost anywhere and meet people who enjoy our game. It's no surprise that many of the words we use in chess are from other languages.

Chess was invented in India more than a thousand years ago. (about 550 A.D.) Traders from the Middle East brought it to Europe in the 11th century and their language is still part of the game today. The '*rook*' gets its name from an old Persian word that means *chariot*.

'*Checkmate*' is originally Arabic. "Shah-mat" is the way they say it. We just changed it a little. 'Shah' is the *king* and 'mat' means *dead*. So when you hear "checkmate", you know "The king is dead!"

The vocabulary of the *royal game* has grown a lot over the years. One country that has contributed several new words is Italy. In this episode of *Chess Lingo*, we'll talk about two of the most common.

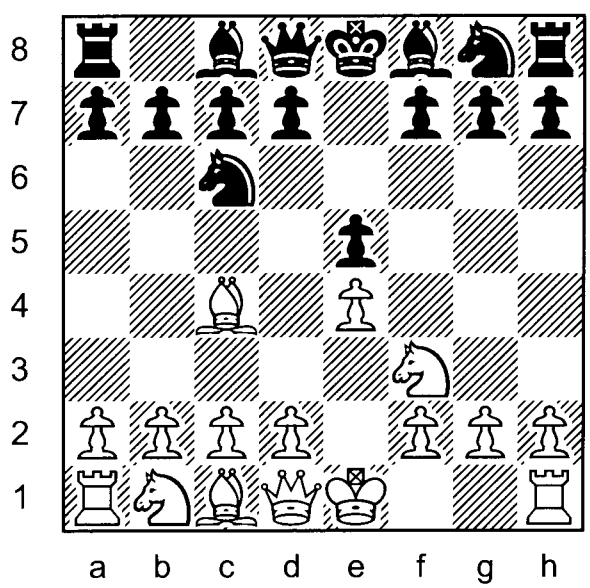
GIUOCO PIANO

In Italian, 'giuoco' means *game* and 'piano' is *quiet. Giuoco Piano* (Quiet Game) is another name for the **Italian Opening**.

1. e4 e5

2. Nf3 Nc6

3. Bc4



About 500 years ago, the Italians changed the rules of chess. They wanted to speed the game up. So they allowed pawns to move two squares and increased the powers of the bishop and queen.

Everyone liked the new rules so much that this improved version of chess quickly became the normal way to play throughout the world.

In the old rules, a bishop could only move two squares. The Italian players soon found out that a good way for white to attack with a new "super bishop" was to put one on c4. There it aimed at black's weak spot, the square f7.

Learning how to pronounce words from other languages isn't always easy, especially when you only see them written down. You can come close to "Giuoco" by saying these three English words:

"gee - oak - oh"

GAMBIT

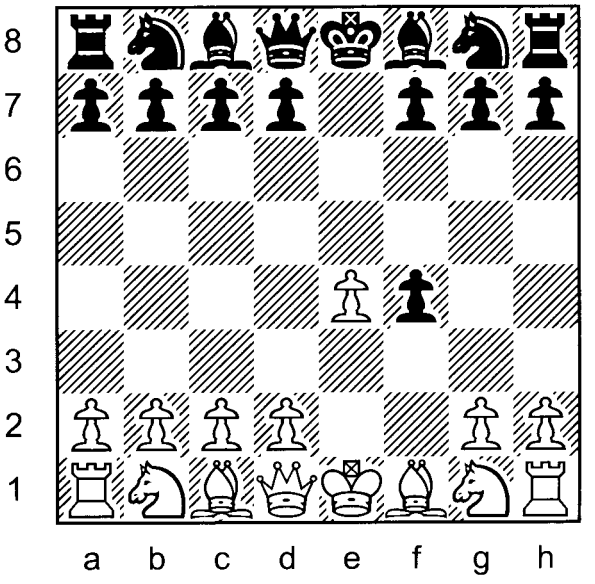
The word '*gambit*' comes from Italian wrestling! 'Gambetta' is a move that trips the other wrestler.

In chess, a *gambit* is an opening where we sacrifice a pawn to get our pieces out quickly or to gain control of the centre. The goal is to trip up our opponent. It's a brave way to start the game.

In the **King's Gambit** white gives up the f-pawn and gambles for a fast attack against the black king.

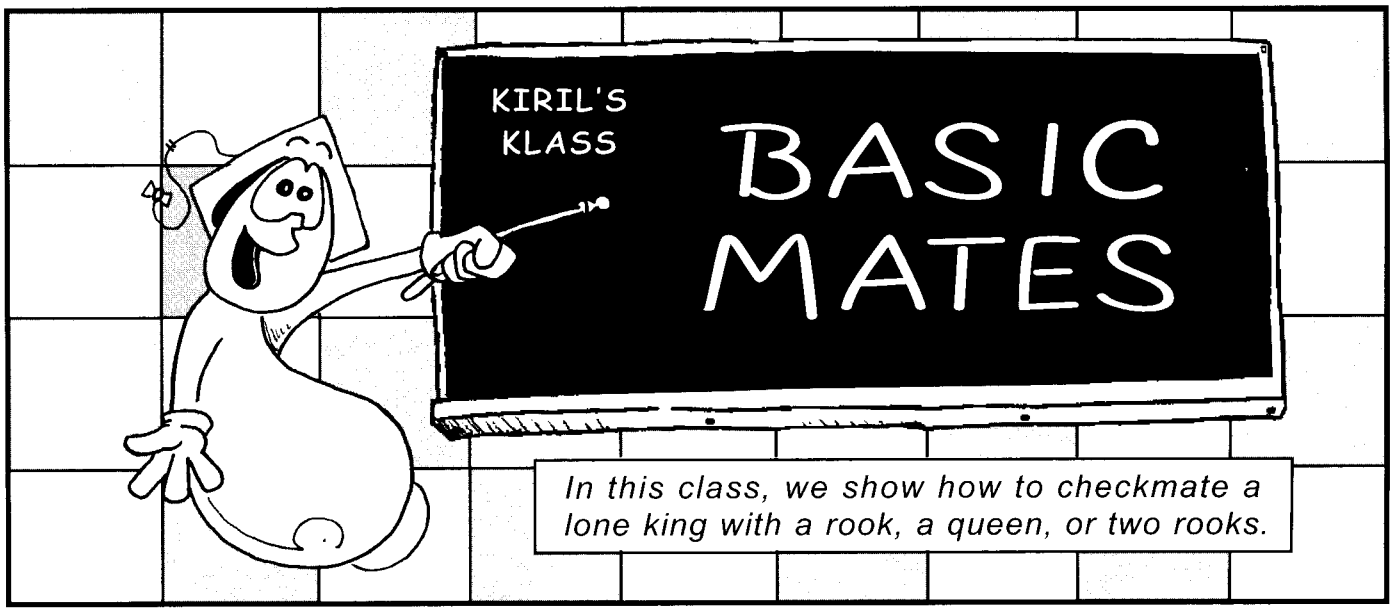
1. e4 e5

2. f4 exf4



'*Gambit*' was first used as a chess term by the famous Spanish master Ruy Lopez in 1561.

In those days, any opening that wasn't a gambit was called *quiet*. That explains how the aggressive Italian Opening got labelled the Quiet Game.



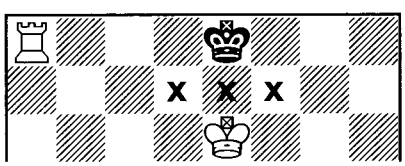
In this class, we show how to checkmate a lone king with a rook, a queen, or two rooks.

NOTHING BUT A ROOK

There are two things you should know to "mate with a rook".

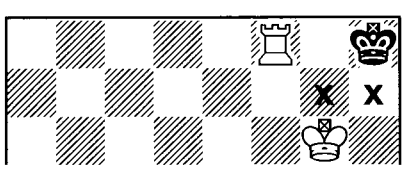
1. *The king can only be mated at the side of the board.*
2. *Your king and rook must work together as a team.*

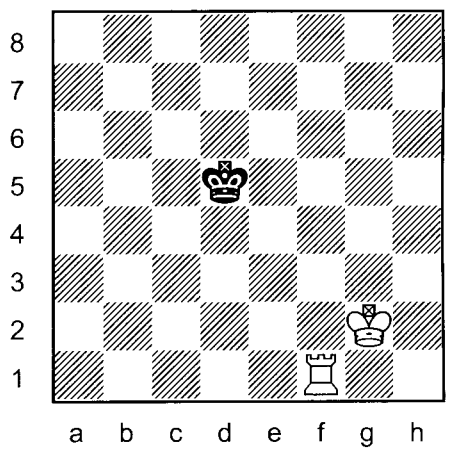
The basic mating pattern:



Note how the white king is directly across from the black king. In this way, he attacks three key squares along the second row.

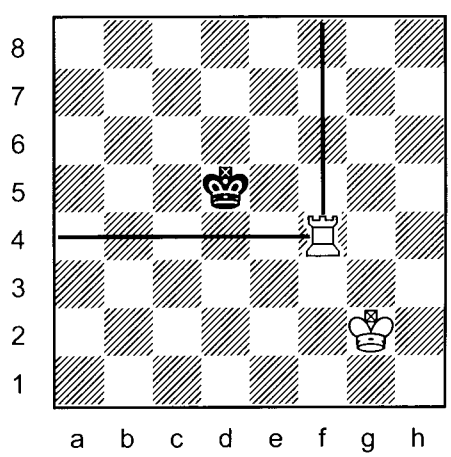
If the black king is in a corner, then white does not need to stand exactly opposite from him.





In this position, our first job is to force the black king to the edge of the board. We do that with a method known as the *incredible shrinking box*!

1. Rf4!



This is much better than checking on d1 or f5. In general, checks don't help us to drive the king to the edge of the board.

After 1.Rf4, the black king is trapped in a box (a5-e5-e8-a8). He only has 20 squares in that box.

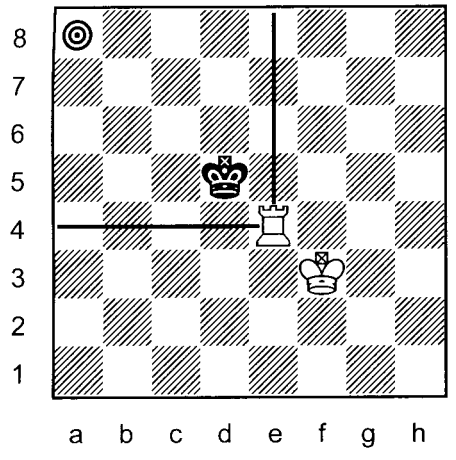
Now white will advance his king and rook to make the box smaller and force the king towards a8.

1. . . . Ke5

2. Kf3 Kd5

2...Ke6 3.Ke4 Kd6 4.Rf5 also shrinks the box.

3. Re4

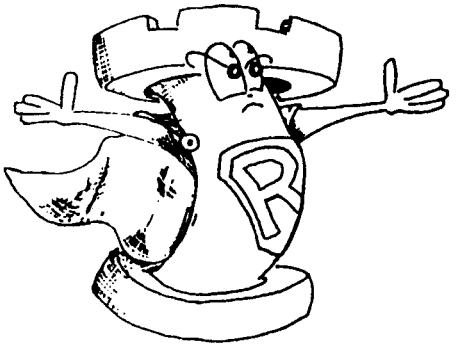


The box has shrunk to 16 squares!

3. . . . Kc5

4. Ke3 Kd5

5. Kd3!



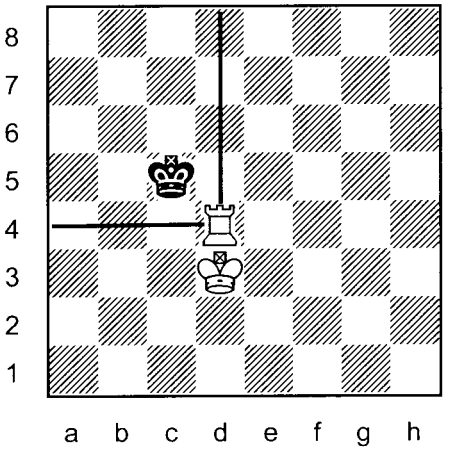
If white cannot make the box smaller with the rook, then the king moves and keeps the rook guarded.

5. . . . Kc5

5...Kd6 6.Kc4 Kc6 7.Re6+ Kd7 8.Kd5

6. Rd4

Only 12 squares now.

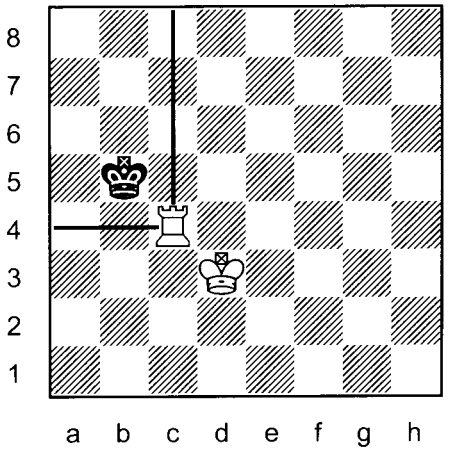


6. . . . Kb5

6...Kc6 7.Kc4 Kb6 8.Rd6+ Kc7 9.Kc5 or the speedy 8...Ka5 9.Rc6 Ka4 10.Ra6#

7. Rc4

The black king is down to 8 squares. The incredible shrinking box cannot be stopped!



7. . . . Kb6

8. Kd4 Kb5

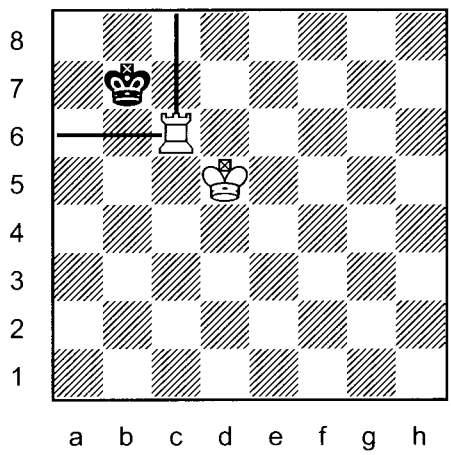
9. Kd5 Kb6

9...Ka5 allows a quick mate by 10.Kc6! Ka6 11.Ra4#.

10. Rc5 Kb7

11. Rc6

Just 4 squares left in the box. The end is near.



11. . . . Kb8

12. Kc5 Kb7

13. Kb5 Ka7

13...Kb8 is mate in 2 with 14.Kb6 Ka8 15.Rc8#. And if 13...Ka8, white wins by 14.Rc7 Kb8 15.Kb6 Ka8 16.Rc8#.

14. Rc7+

The rook checks for the first time and shrinks the box down to two squares. Also winning is 14.Rb6 Ka8 15.Kc6 Ka7 16.Kc7 Ka8 17.Ra6# but definitely not 15.Ka6? Stalemate!

14. . . . Ka8

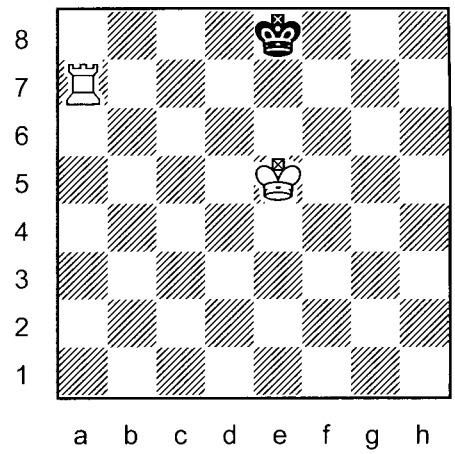
15. Kb6 Kb8

16. Rc1! Ka8

17. Rc8#

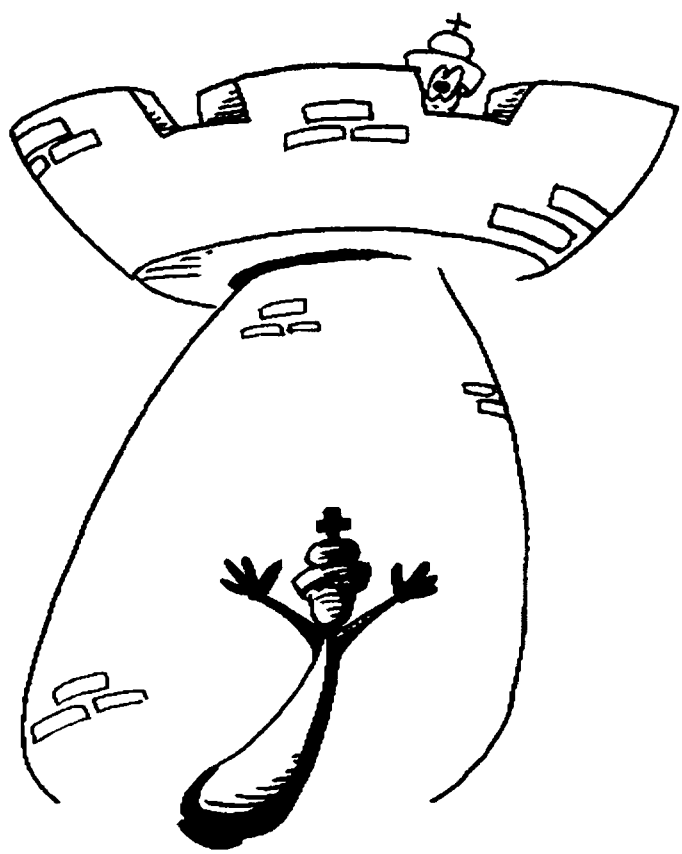
On white's 16th move, any rook move along the c-file was mate in 2. This is a useful trick to know.

Our next example shows a typical situation where the defending king is cut off along the side already.



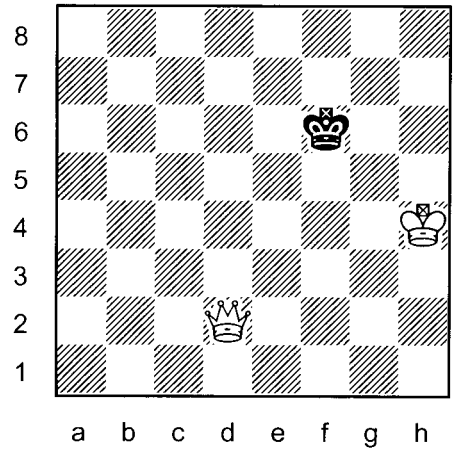
The fastest way to checkmate is the "crooked" **1.Kd6!** so that 1...Kd8 is met by 2.Ra8#.

After **1...Kf8**, the white king chases black to the corner. **2.Ke6 Kg8** (Going back with 2...Ke8 is mate by 3.Ra8#) **3.Kf6 Kh8 4.Kg6 Kg8 5.Ra8#**



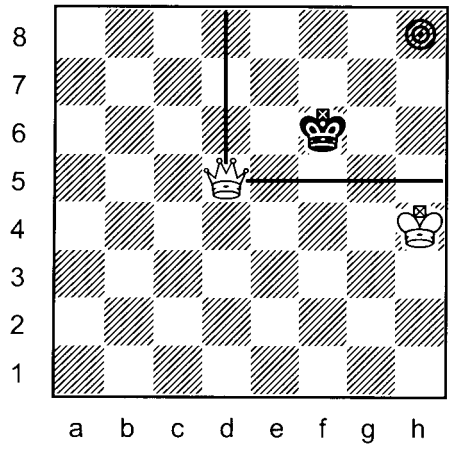
QUEEN POWER

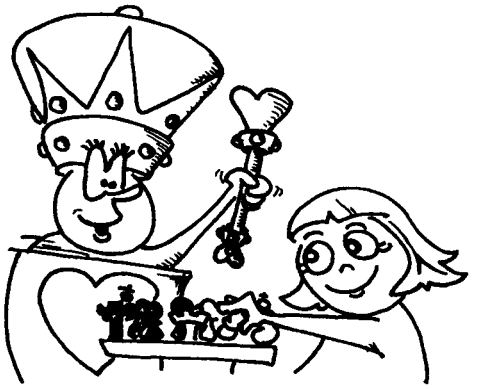
Once you know how to mate with a rook, doing it with a queen is easy. The shrinking box method works even better because of her extra power. She can drive a king to the side of the board all by herself.



1. Qd5!

White sets up a box and plans to push the black king towards the h8 corner.





1. . . . Ke7

1...Kg6 2.Qe6+ Kg7 3.Kg5 Kf8 4.Qd7!

2. Qc6

Shrinking the box to 10 squares. Now both 2...Kd8 3.Qb7! and 2...Kf8 3.Qd7! trap the black king along the side.

2. . . . Kf7
3. Qd6 Ke8

3...Kg7 4.Qe6 or 3...Kg8 4.Qe7 leads to the same thing.

4. Qc7!

As soon as the king goes to the side of the board, it's best to place your queen along the second row right away. This avoids the main risk of stalemate.

After the queen has him cut off on the back row, your own king marches over to assist with the mate.

4. . . . Kf8

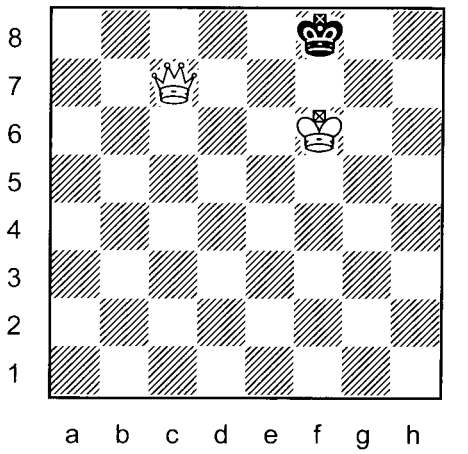
5. Kg5

There is no need to drive the king to the corner at this point, though white could do that with 5.Qd7 Kg8 6.Qe7.

5. . . . Ke8

6. Kf6 Kf8

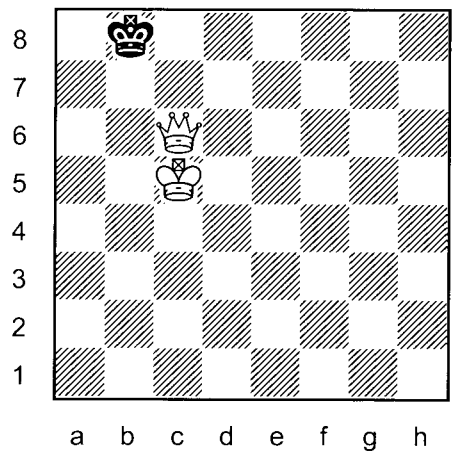
And now white has a choice of four checkmates! Can you find them all?



The four mates are 7.Qf7#, 7.Qb8#, 7.Qc8#, and 7.Qd8#.

Sometimes the queen is too powerful. She can easily stalemate the king if you are not careful.

It's white to play in the next diagram.

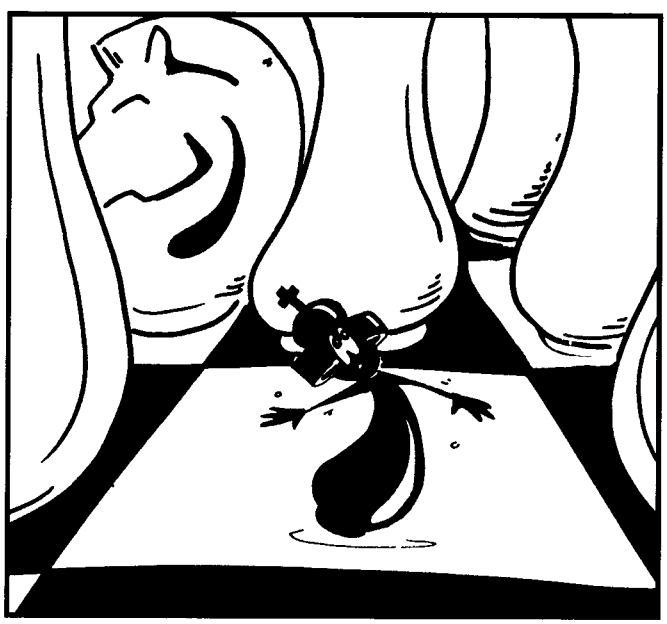


The big oops in this position is 1.Kb6? and a disappointing stalemate for white.

The right idea is to put the queen on the seventh rank with 1.Qd7! and then checkmate by 1...Ka8 2.Kb6 Kb8 3.Qb7#.

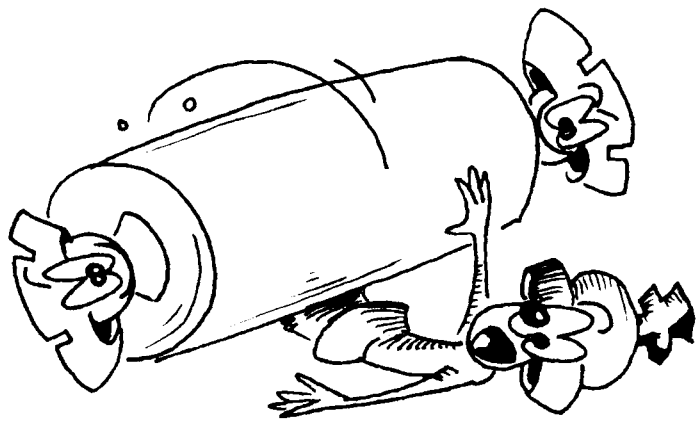
A good rule to follow when the other player only has a king left is:

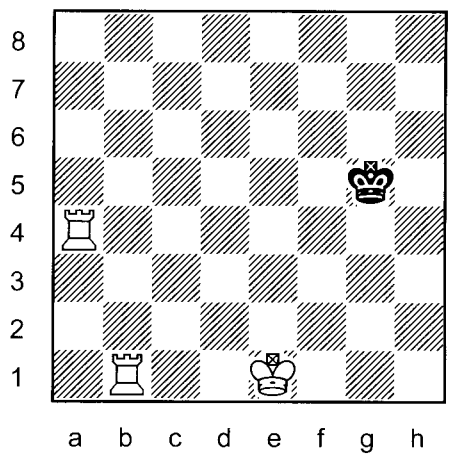
Before you play a move that is not check, look to make sure that the king has somewhere safe to go.



DOUBLE ROOK ROLLER

The simplest mate to learn is with two rooks. Working together, the rooks can roll a king right off the board.





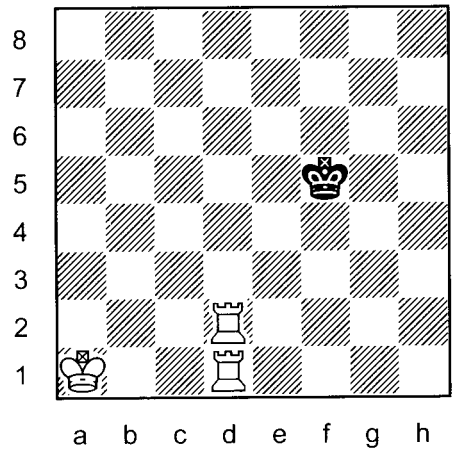
1. Rb5+

The plan is to push the black king back a row at a time until he is checkmated on the last rank.

The two rooks take turns giving check. While one of them attacks the king, the other stops him from going forward. So the king has to retreat. But it isn't long before he runs out of room to run!

1.	**. . .**	**Kf6**
2.	**Ra6+**	**Ke7**
3.	**Rb7+**	**Kd8**
4.	**Ra8#**	

The same method can be used along the files too. In the position below, the king is driven step by step to the h-file.

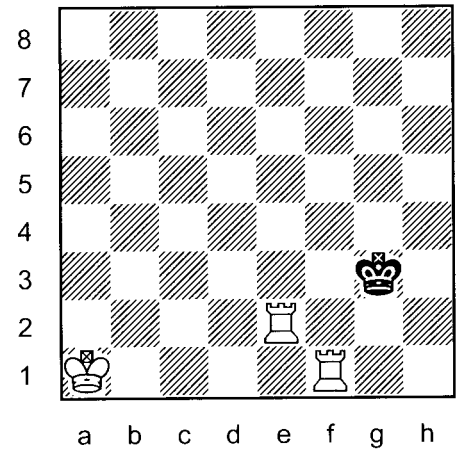


1. Re2!

The rook takes charge of the e-file so his partner can start the checks rolling next turn.

1. . . . Kf4

2. Rf1+ Kg3



The black king tries to mess things up by stopping 3.Rg2+. But white has two good solutions to this problem.

One option is to take a couple turns and shift the rooks to the far end of the board. 3.Re8! Kg2 4.Rf7! (Going to the 7th rank is better than 4.Rff8 because then the rooks would block each other.) After 4...Kg3, white is ready to continue checking. 5.Rg8+ Kh4 6.Rh7#

The other way is cooler. White doubles rooks on the f-file and the king has to give up his protection of the g2 square.

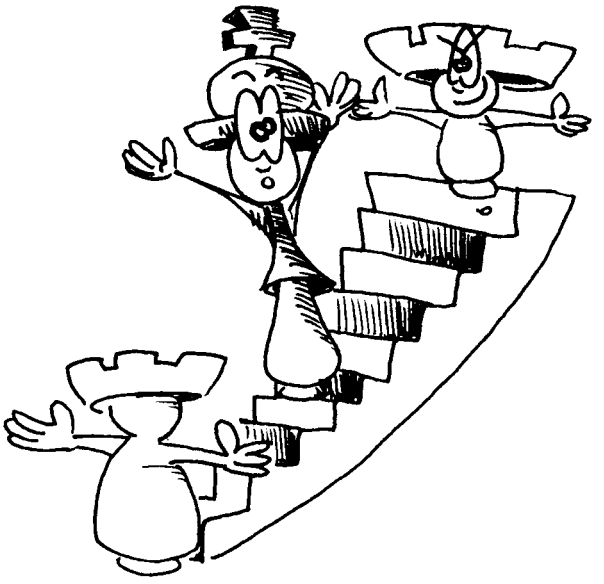
3. Ref2! Kg4

4. Rg1+ Kh3

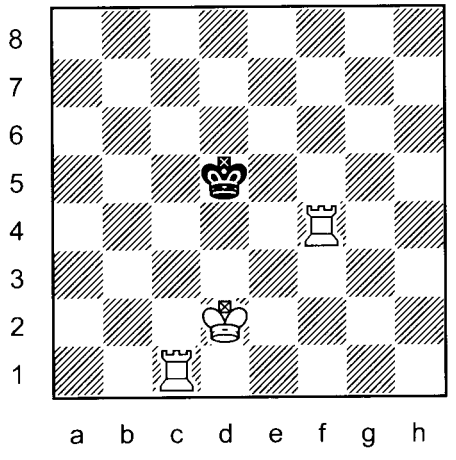
The king guards against 5.Rh2+, but white just uses the same trick again.

5. Rfg2 Kh4

6. Rh1#

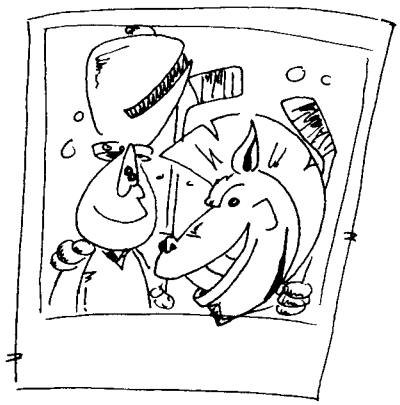


Sometimes it's not so easy to set up for the rook roller. It may take two or three moves to get the rooks lined up right. There are many ways that white can do that in our final position. How would you play it? ☞ 226 (See page 226 for solutions.)



CHESS LINGO

LET'S TALK SPORTS



Most sports divide their game into separate parts. In hockey there are 3 periods. Basketball and football both have 4 quarters. Baseball has 9 innings.

Did you know that chess is a sport too? It's like hockey. The game is split into three parts. But we don't call them "periods". We give each part a different name:

OPENING

MIDDLEGAME

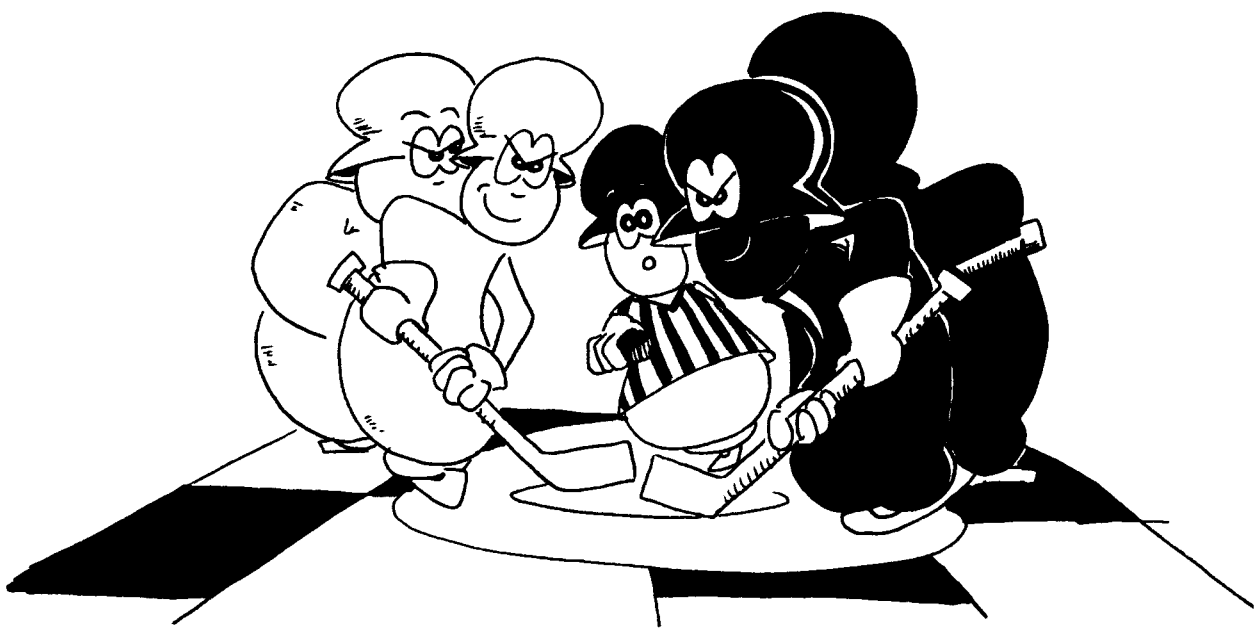
ENDGAME

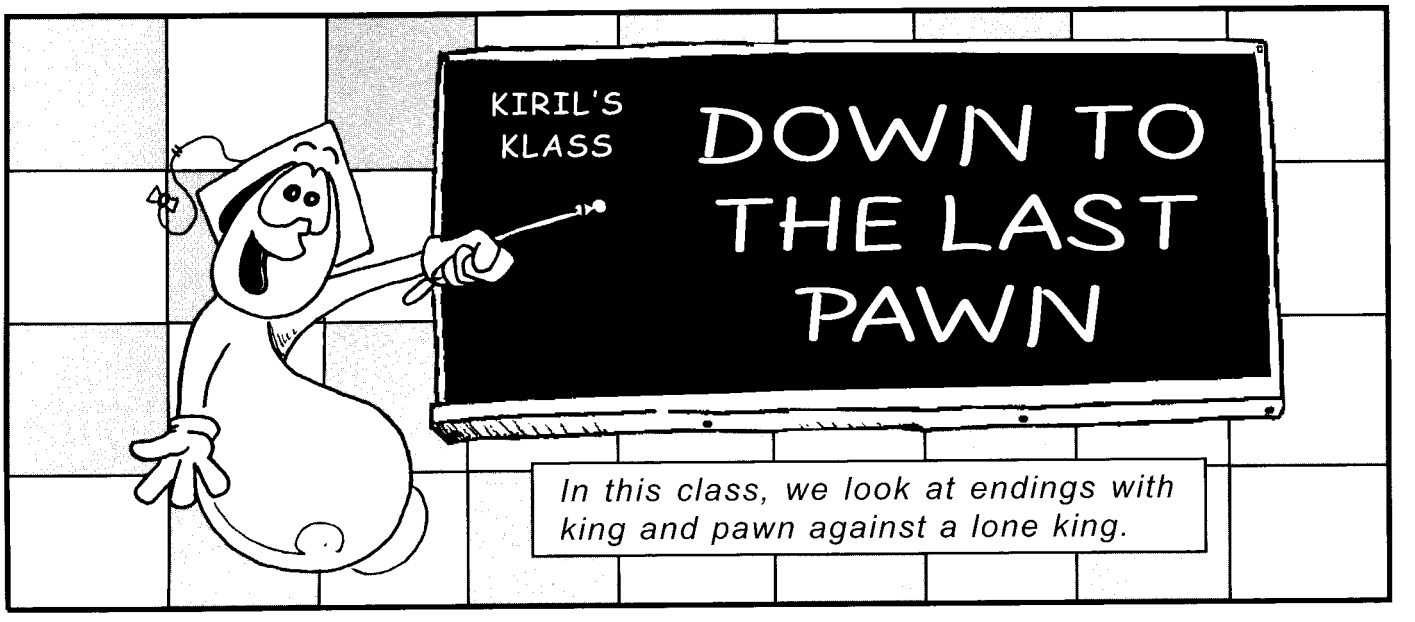
The *opening* is the first part of the game. It usually lasts around ten moves. It's the time when we "develop" our pieces.

The *endgame* (or ending) is the final stage of the game when there are only a few pieces left.

Everything that happens between the opening and the endgame is called the *middlegame*! It's the real battle and it can last a long time.

Sometimes it's hard to tell where one part starts and another ends. There are no buzzers or bells to signal things in chess. Maybe there should be!

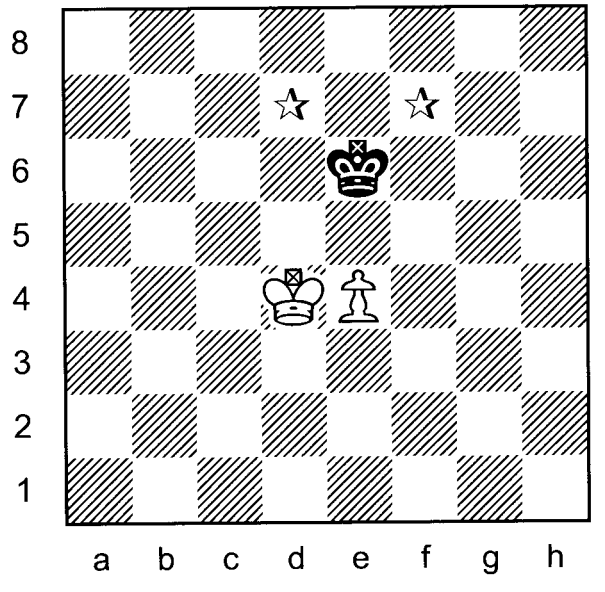




An extra pawn is often enough to win a game. But not always, especially if it's the only pawn left.

In endgames with kings and pawns, it is usually a good idea to advance your king ahead of the pawns that you want to promote. He serves as a royal escort who leads the way for them.

When white has an e-pawn, like in the diagram below, black loses if the white king reaches d7 or f7 (marked by stars). From either one of these *key squares*, the king guards the last three squares on the pawn's path.



Black can draw easily in this position by not letting the white king get in front of the pawn.

If you are the defender, there are three simple rules to follow:

1. *Block the pawn whenever you can.*
2. *If you cannot block the pawn, go opposite the other king.*
3. *When you must retreat, go straight back. (on same file as pawn)*

Since black can't block the pawn now, going opposite the other king with ...Kd6 is the correct move. 'Opposite' means on the same line with one empty square between.

1. . . Kd6!

All of the other moves lose. We will come back to them later in this lesson. First we want to see the right way for black to defend.

2. e5+ Ke6!

The king blocks the pawn. This is a sure sign that black can draw the game with accurate play.

3. Ke4 Ke7

The black king has to retreat, so he goes straight back (staying on the same file as the pawn).

4. Kd5 Kd7

Going opposite the king. (4.Kf5 Kf7!)

5. e6+ Ke7

Back to rule # 1, blocking the pawn.

6. Ke5 Ke8!

Straight back again. The other retreats both lose. For example, 6...Kd8? 7.Kd6 Ke8 8.e7 Kf7 9.Kd7 Kg7 10.e8=Q.

7. Kd6 Kd8!

8. e7+ Ke8

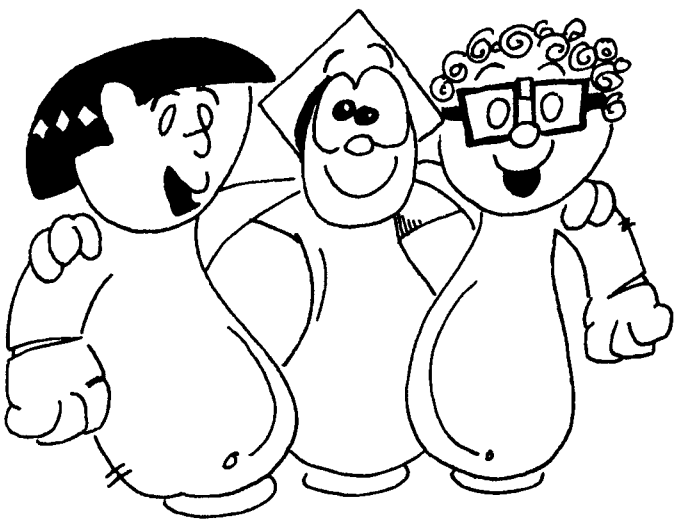
And now white only has one move to keep the pawn protected.

9. Ke6

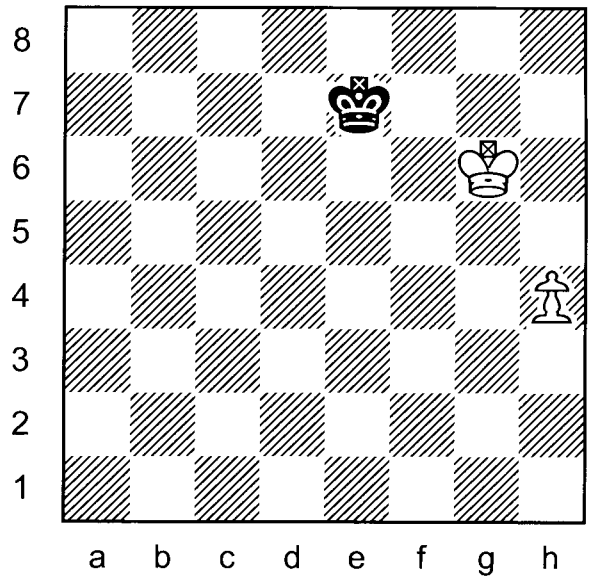
But it gives stalemate. Draw!

This drawing method will work against pawns on any file.

When the pawn is on the a-file or h-file though, the defender also has another way to draw.



MOE KIRIL LARRY



In the diagram above, the key square for the white king is g7, so black has to prevent him from going there. The only way to do that is ...

1. . . . Kf8

After 2.h5, black draws the same way as before using our three rules. 2...Kg8 3.h6 Kh8 4.h7 stalemate.

2. Kh7

The white king gets sneaky and tries to lead his pawn in.

2. . . . Kf7!

3. h5 Kf8

4. h6

4.Kg6 Kg8 is the standard draw.

4. . . . Kf7

But now, how does the white king get out of the pawn's way?

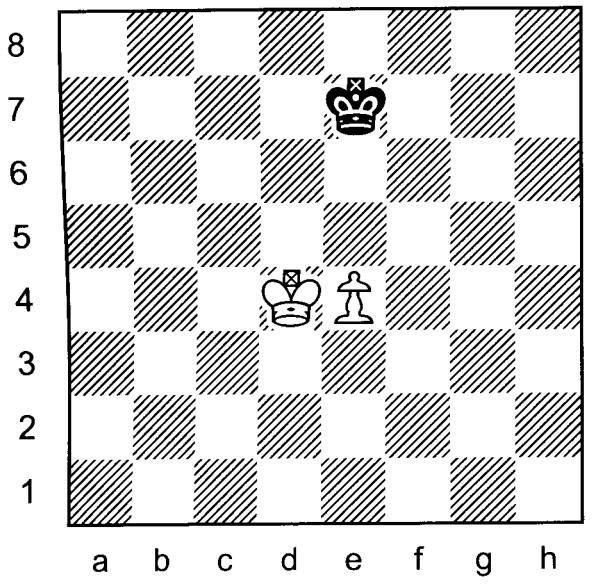
5. Kh8 Kf8

6. h7 Kf7

Can you believe it? White is the one who gets stalemated!

Chess can be funny sometimes.

Let's return to the first example now and look at 1...Ke7? That gives us the following position with white to move:



2. Ke5!

When the two kings are opposite each other like this and it is black to play, we say that white has the "*opposition*". The black king must move aside and let the white king come forward.

Other white moves only draw. After the hasty 2.e5?, black blocks the pawn by 2...Ke6 and breathes a sigh of relief.

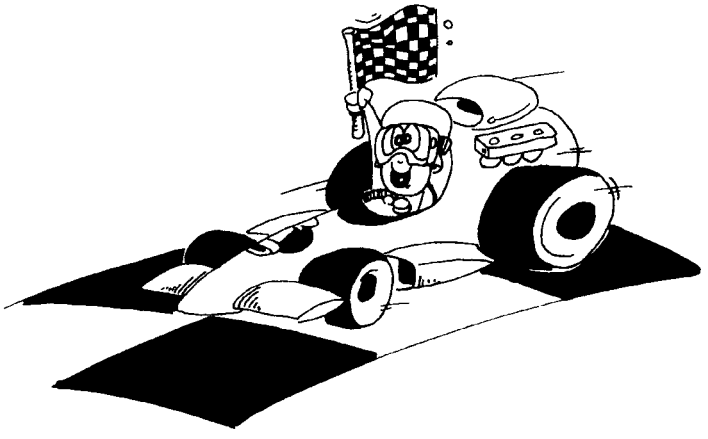
A more interesting mistake is 2.Kd5?, advancing the king without stepping in the pawn's path. But after 2...Kd7!, it is black who has the opposition, and the white king cannot force his way forward. 3.e5 Ke7 4.e6 Ke8! 5.Kd6 Kd8 6.e7+ Ke8 7.Ke6 is the usual stalemate again. So white will probably try 3.Ke5. Black keeps the opposition then with 3...Ke7 and holds the draw by 4.Kf5 Kf7 5.Ke5 Ke7 6.Kd5 Kd7 and so on.

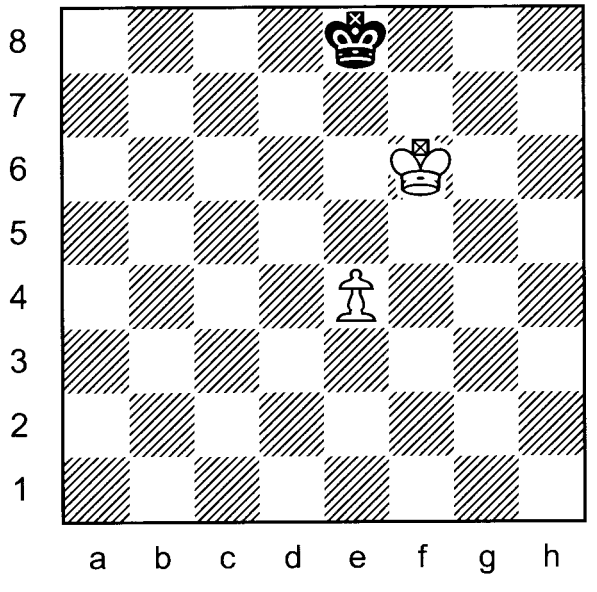
2. . . . Kd7

The black king gives way, allowing the white king to advance towards the key square f7. (If 2...Kf7, then 3.Kd6!)

3. Kf6 Ke8

Black stops the white king from going to f7 but there is no good defence now. (3...Kd6 is met by 4.e5+ Kd7 5.Kf7!)





Once the king is on the 6th rank ahead of the pawn, there may be more than one way to win. Pushing the pawn here works fine: 4.e5 Kf8 5.e6 Ke8 6.e7 Kd7 7.Kf7 Kc7 8.e8=Q. However, bringing the king to one of the key squares right away is the safe and sure method.

4. Ke6!

White takes the opposition again and goes to d7 or f7 next turn, depending on what black plays. The rest is easy.

4. . . . Kd8

5. Kf7

Reaching the key square at last. Now it's time for the pawn's victory march.

5. . . . Kd7

6. e5 Kd8

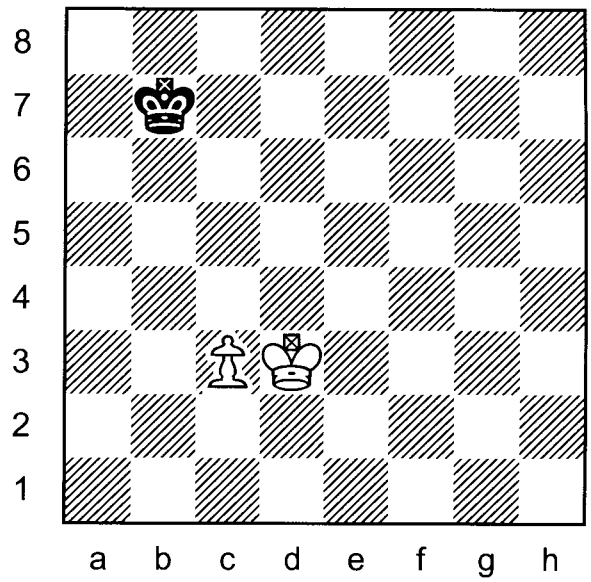
7. e6 Kc7

8. e7 Kd7

9. e8=Q+! 1 - 0

Now that you know how the opposition works, take a look at the first position again (on page 18) and figure out what white should do if black plays 1...Kd7? or 1...Kf7? ☞ 226

Pawn endings are rarely as simple as they look. They require a lot of thought and plenty of accuracy. One false step can change the result of the game. The diagram at the top of the next column is a good example of this. It's white to play and there are several moves to choose from. Does it surprise you that only one move wins?



A common error in this situation is to advance the pawn. But 1.c4? Kc6 2.Kd4 Kd6 is drawn. No better is 1.Kc4? Kc6! and Black draws by staying opposite the white king. (2.Kd4 Kd6 3.Kc4 Kc6)

The right idea is ...

1. Kd4! Kc6

1...Kb6 2.Kd5! and then either 2...Kc7 3.Kc5! or 2...Kb5 3.c4+ Kb6 4.Kd6!

2. Kc4!

The white king takes the opposition. Not 2.c4? because 2...Kd6! draws.

2. . . . Kd6

2...Kb6 3.Kd5! Kc7 4.Kc5!

3. Kb5! Kc7

3...Kd5 4.c4+ Kd6 5.Kb6!

4. Kc5!

Not 4.c4? because 4...Kb7! draws.

4. . . . Kd7

4...Kb7 5.Kd6! or 4...Kc8 5.Kc6!

5. Kb6!

Not 5.c4? because 5...Kc7! draws.

Now that the white king has reached the sixth rank, it's all right to bring the pawn forward.

5. . . Kc8

5...Kd6 6.c4 Kd7 7.c5 Kc8 8.Kc6! Kb8 9.Kd7 Kb7 10.c6+

6. c4

6.Kc6 Kb8 7.Kd7 is also good.

6. . . Kb8

7. c5 Kc8

8. Kc6!

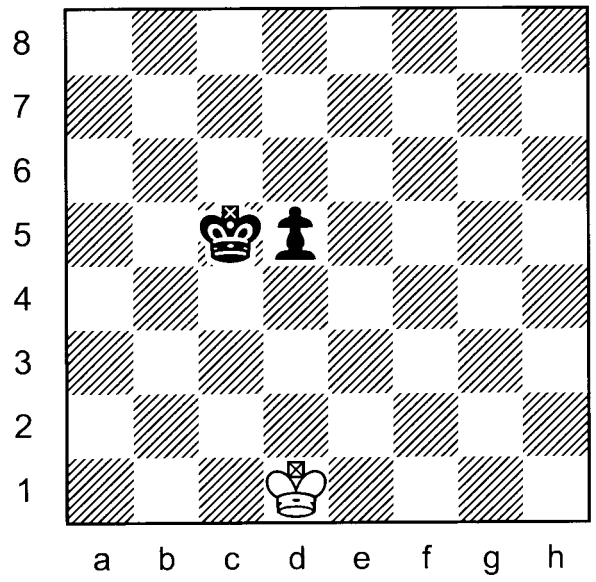
White must still be very careful. 8.c6? Kb8 9.c7+ Kc8 10.Kc6 is stalemate.

8. . . Kd8

9. Kb7 Kd7

10. c6+

And a new queen will be crowned!



In our final position, it's white to play. There are five possible moves. Only one of them draws. Can you find it?

☞ *226*

This was a tough lesson. It might be a good idea to come back and review it later. Who could imagine that one pawn would be so tricky?

CHESS LINGO

LET'S TALK "STRATEGY"

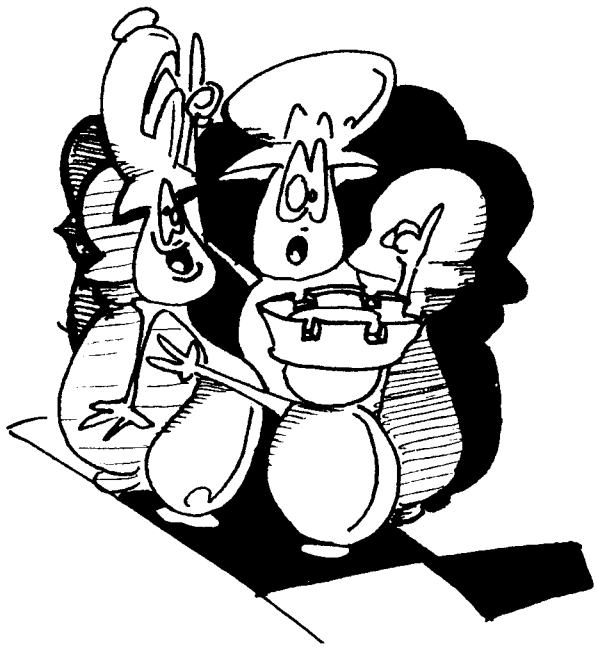
There are two sides to chess:

TACTICS
STRATEGY

Tactics is the part where we *look* at the *details* of the position and figure out *exact moves*.

Strategy is the part of the game where we *think* about the position in *general* terms and make a *plan.*

The dividing line between tactics and strategy isn't always clear. We use them both on every turn. But the following lists should help you to see the difference.



We are doing ***tactics*** when we:

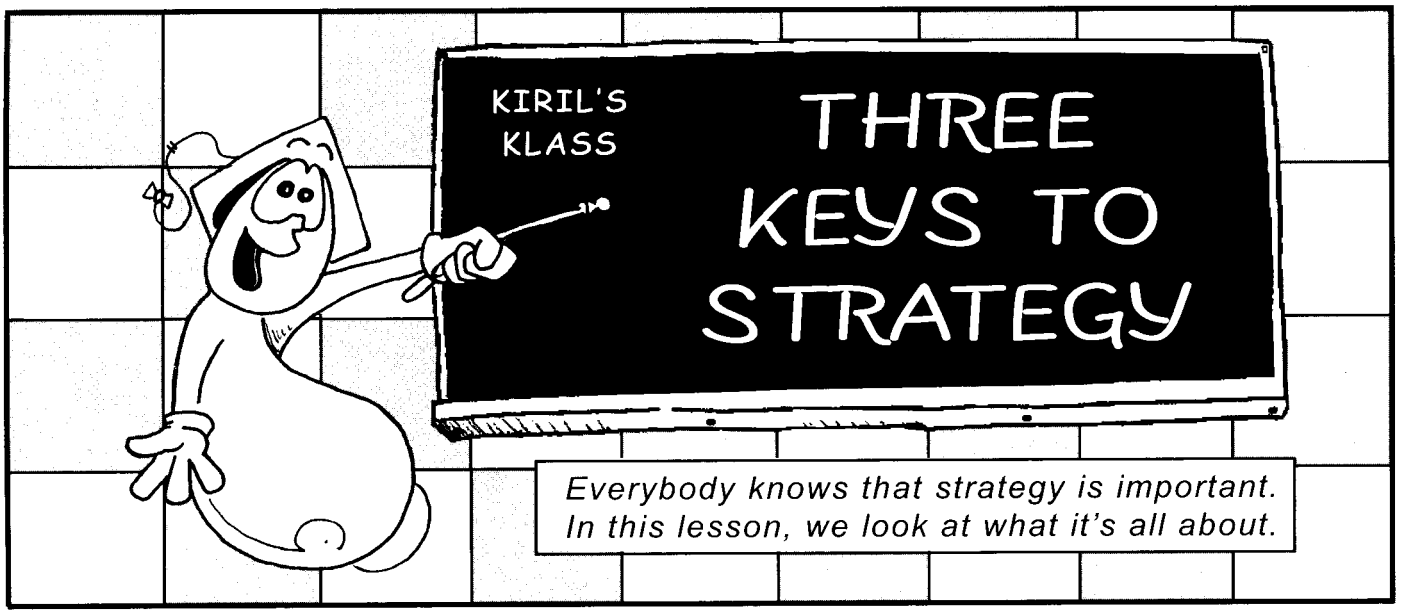
- see which pieces are attacked and if they are guarded.
- look for possible good moves like checks and forks.
- find a way to win a piece or give checkmate.
- work out a series of moves by calculating: "If I go here, then they go there, then I do that."

We are thinking ***strategy*** when we:

- count the pieces to see which side is winning.
- determine whose pieces are better placed.
- decide between attacking or defending.
- plan things like where to place our pieces, which side to castle on, and whether or not to trade.

This is a book on chess strategy but there are lots of tactics in it too. It's hard to study one without the other because they are linked together so closely.

Strategy is knowing *what* to do. Tactics is knowing *how* to do it!

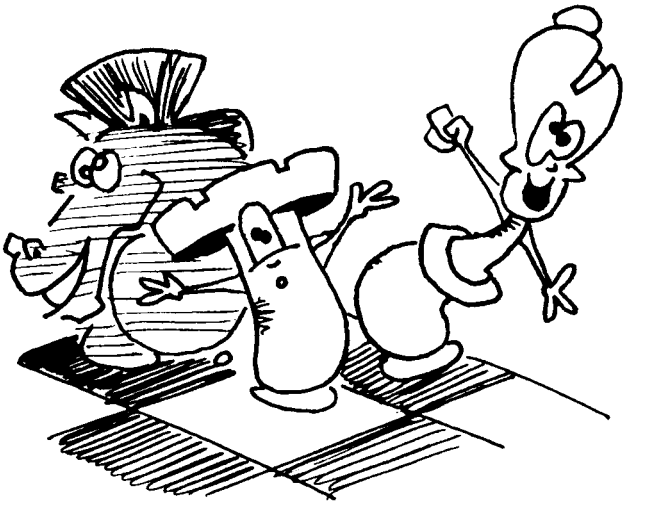


Chess strategy is easy to understand if you know the three basic ideas:

MATERIAL
SAFETY
FREEDOM

Everything in chess can be explained in terms of these three things.

Learn them well and they will help you make the right choices in your games.



MATERIAL

In chess, 'material' means the *pieces.* To see which player has more material, we "count" the pieces.

Not all pieces are equal. Each one is given a value that tells how good it is at moving around the board. The better it moves, the higher the number.

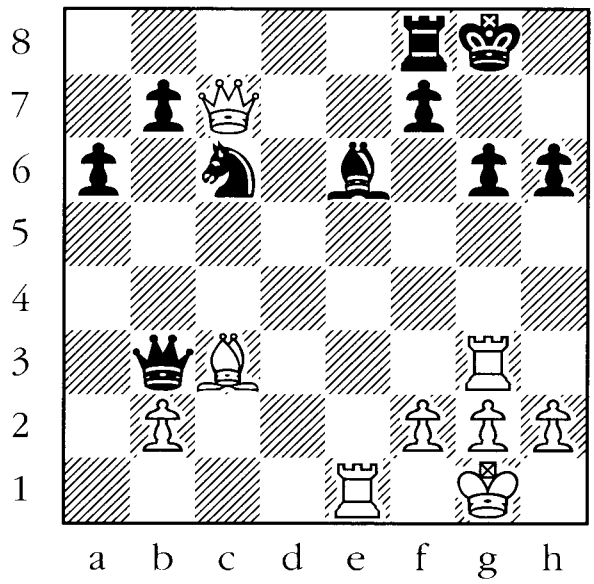
The queen is the most powerful piece, so she counts the most. The pawns are the slowest. They count the least.

The values are based on hundreds of years of experience by chess masters. They agree these numbers are a good measure for the strength of the pieces.

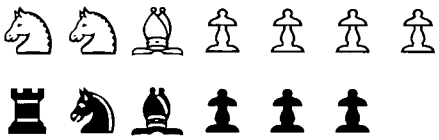
♕	**QUEEN**	**9**
♖	**ROOK**	**5**
♗	**BISHOP**	**3**
♘	**KNIGHT**	**3**
♙	**PAWN**	**1**

The king is not included because he cannot be taken like the other pieces. When the king is lost, the game is over.

A simple way to count the material is to look at the captured pieces and see which ones are extra. It's not necessary to add up every piece on the board.

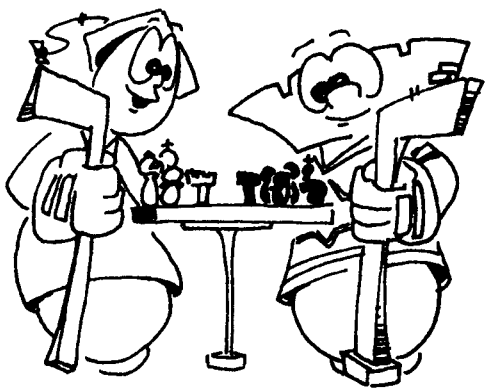


For example, in this position, these are the captured pieces:



If we ignore those that are the same for both players, the difference is:

White is *ahead in material* because a rook is worth more than a knight and a pawn. (5 > 3 + 1)

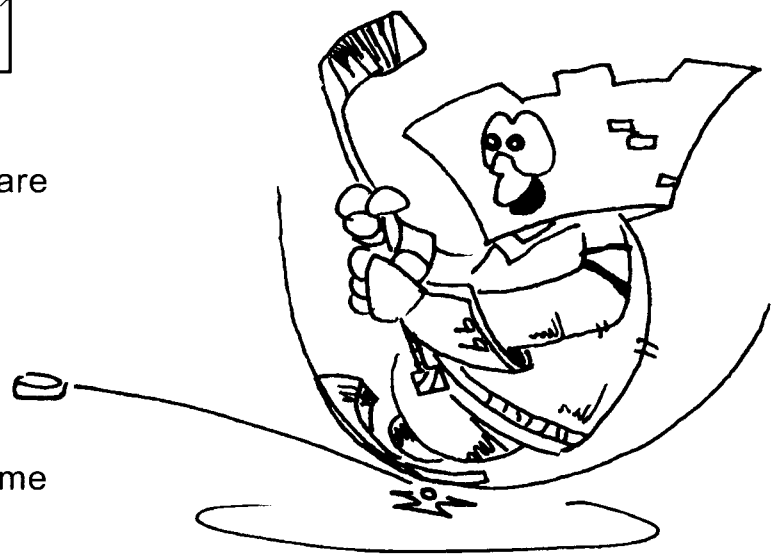


Note: As you become a better player, you should learn to count material by looking at the pieces on the board and not the ones that have been captured.

Counting pieces is an important part of seeing who has the better position. It is always good to have more material than the other player. A bigger force is usually superior to a smaller one.

One of the main goals of strategy is to *win material.*

Since we want to stop our opponent from doing the same thing, the goal is also *not to lose material.*



The numbers we use to count material are only a guide to show how the pieces compare with each other. You can not win a game just by collecting "points". But the values are helpful for deciding whether a trade is good or not.

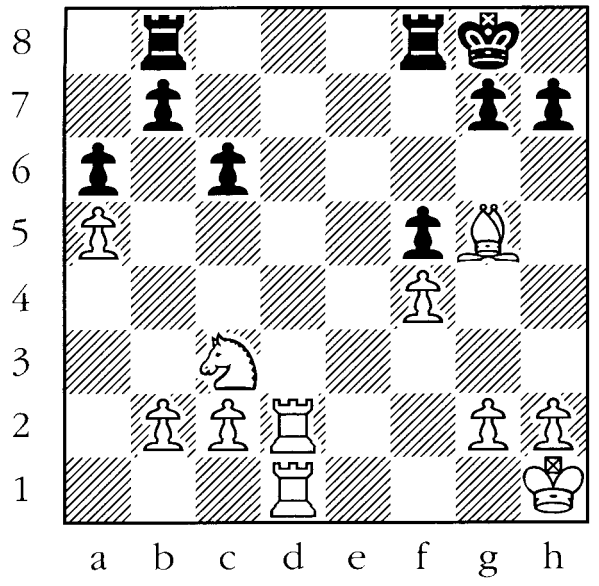
Normally, it's not smart to trade a rook for a pawn. That's like exchanging five dollars for one dollar. You won't get rich that way! There are exceptions though.

The diagram above is a good example. White has an excellent reason to give up a rook for a pawn: checkmate!

1. Rxg6+! fxg6

After 1...Kh7 2.Rg7+ Kh8, white can mate several ways but quickest is 3.Qf4.

2. Qg7#



If we count the pieces in this position, we see that white is up by a knight and bishop.

A material advantage this big is more than enough to win the game. Unless white makes a major blooper!

The standard way of winning when you have more material is to *trade down to an endgame*. The extra pieces are used in the ending to help promote a pawn. And then the new queen takes care of the checkmate.

White can follow this strategy with:

1. Rd8

Forcing the exchange of all the rooks.

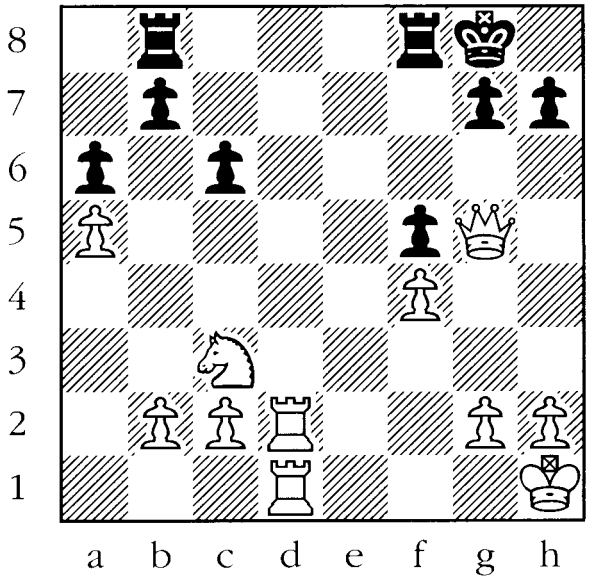
1. . . . h6

2. Rxb8 Rxb8

3. Rd8+ Rxd8

4. Bxd8

With only a king and pawns, black has no hope against the bishop and knight. The next stage of white's plan is to win the pawns on b7 and a6. The knight can handle that with 5.Na4 and 6.Nc5. After the black pawns are captured, the white a-pawn is free to march forward. ☞ 226



Another method of winning when you are ahead in material is to play for a *direct attack*. The extra pieces are used to overpower the defences around the opponent's king. This plan is especially good if you have lots of extra material.

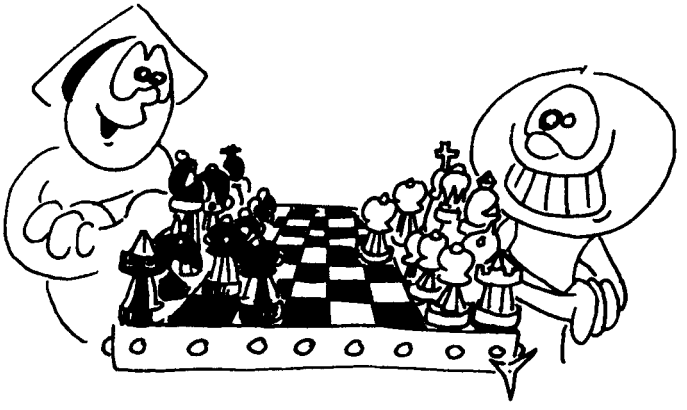
The diagram above is identical to the last one, except there is a white queen on g5 instead of a bishop. The same plan as before with 1.Rd8 works here too, but white can win more quickly by going straight for the mate.

1. Rd7! Rf7

There is no defence. After 1...g6, the attack crashes through with 2.Qe7!

2. Rxf7 Kxf7

And white mates in 3. ☞ 226



SAFETY

Material is not the only thing that matters. The *position* of the pieces is important too. Especially the position of the kings. Nobody cares about the piece count when there's a checkmate.

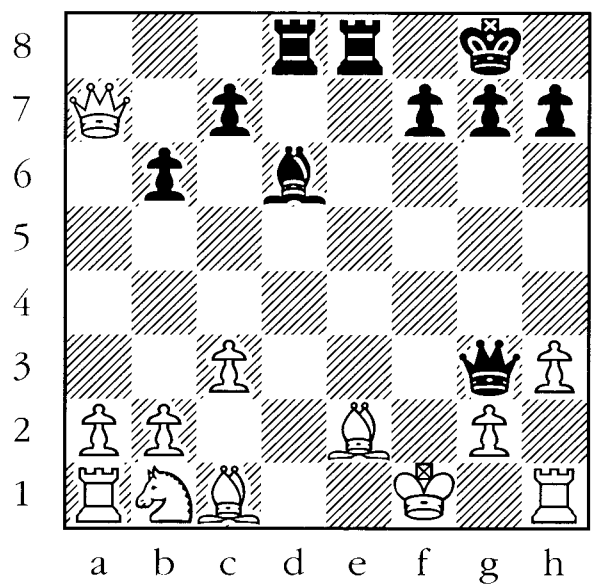
The *safety of the kings* is one of the basic ideas of chess strategy.

We can tell how safe a king is in two ways: by how open he is and by the number of attackers and defenders.

Kings feel safer hiding behind their pawns. Without pawn cover, a king may be at risk because of the open lines.

Kings also like to be surrounded by loyal guards. The biggest danger for the king is when the attackers around him outnumber the nearby defenders.

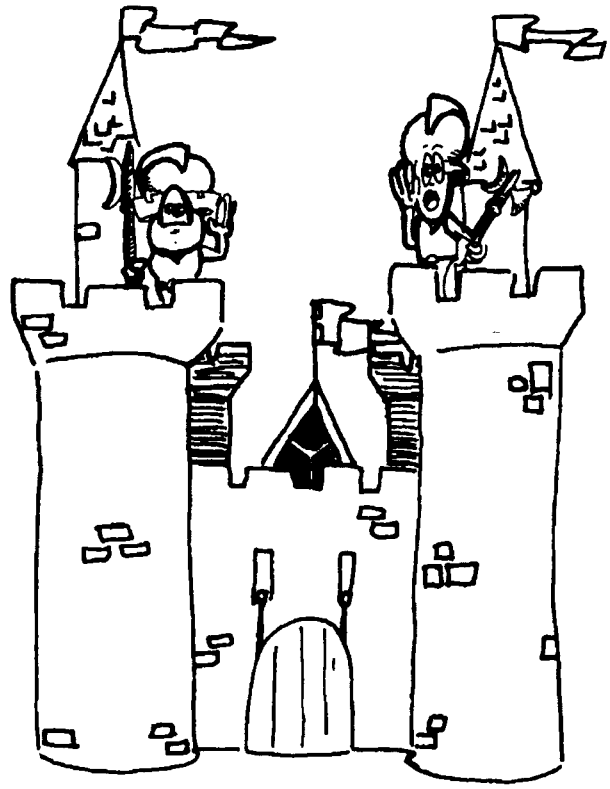
It's white to play in the next diagram.



Black is behind in material by a bishop and a knight. But white is still the one in trouble.

The white king has lost most of his pawn shield, his queen has wandered off, and the black pieces, led by the queen on g3, are all well placed for the attack.

The main threat is 1...Bc5 followed by 2...Qf2#. It's not easy to stop.



1. b4

White has two ways to defend the f2 square, but both lead to fancy mates.

1.Bd2 Bc5 2.Be1 Rd1 3.Bxd1 Rxe1#
or 3.Qxc7 Qf2#

1.Qb7 Bc5 2.Qf3 Rd1+ 3.Bxd1 Re1#

1. . . . Qe1+!

Black can also force mate like above with 1...Bc5! 2.bxc5 Rd1+ 3.Bxd1 Re1# The queen sacrifice is even cooler!

2. Kxe1 Bg3+

3. Kf1 Rd1+

4. Bxd1 Re1#

In the final position, white is up by 20 "points" and down by one king.

When we talk about "safety", we are only talking about the kings, and not about protection for other pieces.

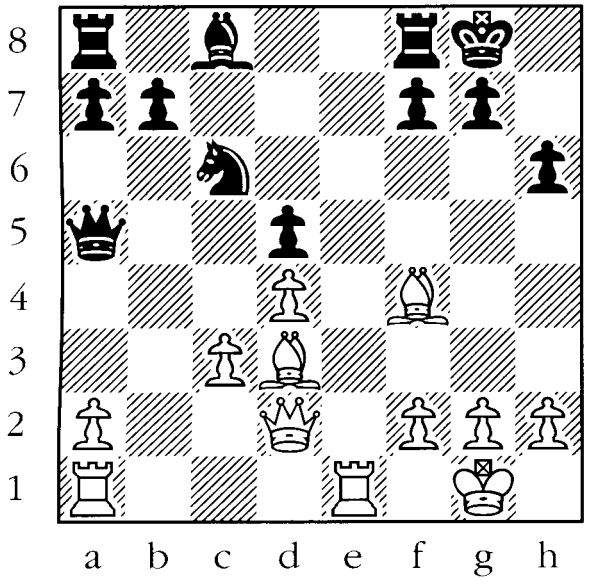
The kings are the targets on a chess board. Their positions direct the course of the game. We must always keep one eye focused on each king.

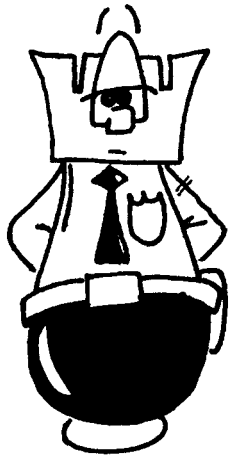
All strategy is related to the safety of the two kings. The main strategic goals in chess are to *protect your own king* and to *attack the opponent's king*.

We protect a king by giving him pawn shelter and keeping a few body guards (pieces) close by.

We attack a king by getting him in the open and aiming our pieces at him. We also attack by making holes in his wall of pawns and destroying his defenders.

Let's look at the kings in the following diagram (white to move).





On the surface, both kings look safe behind their pawns. But it takes more than castling to safeguard a king.

The black king is in danger here for two reasons. His defending pieces are no match for the four white attackers (Qd2, Re1, Bd3, Bf4) and the advance of the black h-pawn makes it easier for white to open lines.

Sometimes it's a good idea to make an escape square for your king by moving the h-pawn. Nobody wants to be mated on the back rank. But in this case, it's the weak spot that tumbles the wall.

1. Bxh6!

The bishop doesn't bother to knock on the castle door. He just starts blasting!

1. . . . gxh6

It was smarter to leave the pawn on g7 and bring the queen back instead to help defend. Even then, 1...Qd8 2.Re3! is not much fun for black.

Moves like 1...Be6? lead to a classic mate by 2.Qg5! g6 3.Qf6 Qxc3 4.Qg7#.

2. Qxh6

In exchange for the bishop, white has a lot more than two pawns. The black king is having an open house and the white queen is his first visitor.

2. . . . f5

Black prevents Qh7# but the last brick in the wall of pawns is now gone.

2...Rd8, clearing a path for the king through f8, allows mate in four. 3.Bh7+ Kh8 4.Bg6+! Kg8 5.Qh7+ Kf8 6.Qxf7#

3. Qg6+ Kh8

4. Re3! 1 - 0

The only way to stop mate by Rh3+ is 4...f4 and that allows 5.Qh7#.

FREEDOM

Besides material and safety, the other important thing in chess is how well the pieces are placed.

The key to understanding the position of the pieces is the idea of freedom.

Everyone likes freedom and so do the chess pieces. For them, it means being able to move. The more they can move, the happier and stronger they are.

We can judge the freedom of a piece in two ways: by how many squares it can move to and by the defensive jobs it has.

Counting the possible moves a piece can make tells us how *mobile* it is. The chances for a good move are greater if it has more squares to choose from.

Making our pieces mobile is always a good thing. But freedom is more than just mobility. A piece may have lots of squares to go to and still not be free because it is tied down on defence.

The defensive job of a piece can be to protect another piece or to keep the opponent off a certain square.

Usually, some of the pieces have to stand on guard duty. Although this work is necessary, it makes them *passive*. To become *active,* they have to get rid of these tasks.

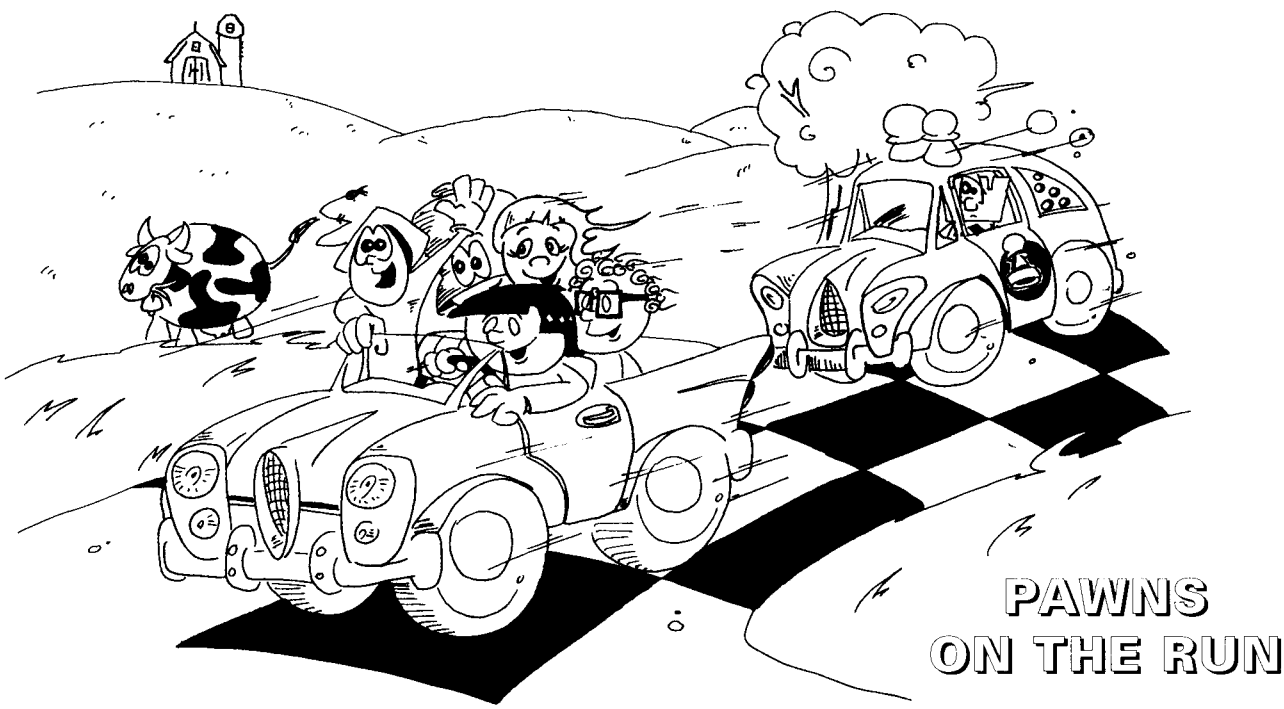
For a piece to be really *free*, it must be both mobile and active. It must have lots of possible moves and no defensive duties.

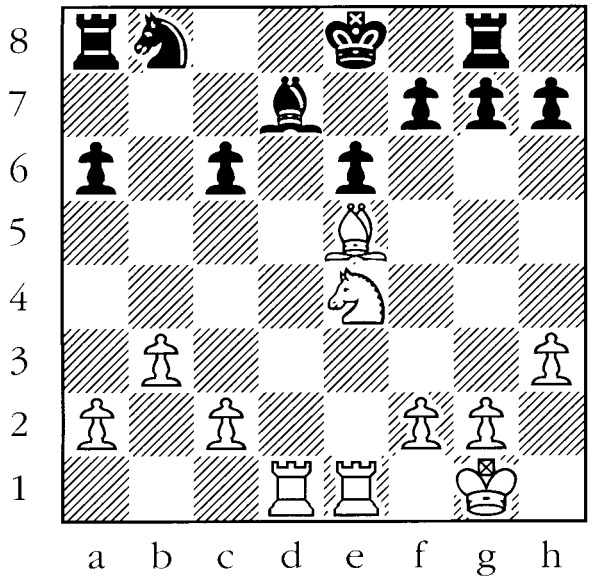
The strategic goal is to give your own pieces freedom and to limit the freedom of the opposing pieces.

Being free is not simply freedom *from* something. It is also the freedom *to do* things. The chess pieces want to be free so they can attack the opponent.

Since the pieces work as a team, we should be concerned about the general freedom of all the pieces together, and not only the individuals. Activating one piece by restricting another one is not exactly progress.

Before we look at some examples, a note about pawns: They may be slow as snails, but they want their freedom just like any other piece. A mobile pawn is always preferable to a blocked pawn.





Material is equal in this position and both kings are safe. The black king isn't castled, but without the queens on the board, he is not at risk.

The difference between the two sides is mobility. Let's compare the pieces.

The black knight has zero mobility. He is totally blocked in by his own pieces. The white knight is much happier than him. He's perfectly placed in the centre of the board, and he has several good squares to move to.

It's the same thing with the bishops. The black one has almost no freedom. His own pawns are in the way and his only move is a retreat to c8. The white bishop has two fine diagonals. Like the knights, bishops love to be centralized.

The black rooks are another sad story. Neither one has any room to show its true strength. Meanwhile, the two white rooks are standing proud on their open files.

The difference in mobility adds up to a winning position for white. With so little freedom, black doesn't have a chance against the active white pieces.

White has several ways to win in this position. One plan that works well is to double rooks on the d-file.

Playing Rd2 and Red1 will put more pressure on the bishop at d7 and tie the knight on b8 to its defence.

The black position is so bad, it's hard to find a reasonable move after 1.Rd2! Here are some sample lines.

1...f6 2.Bxf6! gxf6 3.Nxf6+ Kf7
4.Nxd7 Nxd7 5.Rxd7+ Kf6 6.Rxh7

1...f5 2.Nc5 Bc8 3.Bxb8 Rxb8
4.Nxe6 Bxe6 5.Rxe6+ Kf7 6.Rxc6

1...Ke7 2.Red1 Rd8 3.Nc5
(then 4.Bxb8 and 5.Rxd7)

1...c5 2.Nxc5 Bc6 3.Bxb8 Rxb8
4.Nxe6! fxe6 5.Rxe6+ Kf7 6.Rxc6

1...a5 2.Red1 Bc8 3.Rd8+ Ke7 4.Rxg8

A simpler plan is winning a pawn by:

1. Bxb8 Rxb8

2. Nd6+ Ke7

3. Nxf7! Kxf7

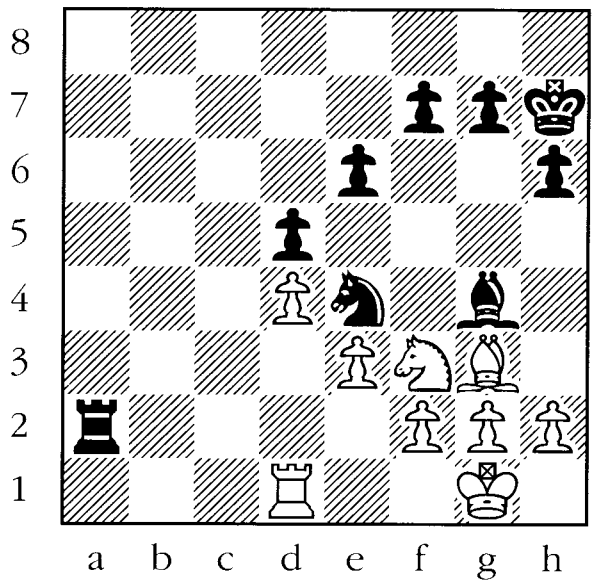
After 3...Rgf8 4.Ne5, the strong knight on e5 leaves black in a real jam.

Now white grabs a second pawn and heads to an easy endgame.

4. Rxd7+ Kf6

5. Rd6 Rge8

6. Rxc6 1 - 0



Here's another example (black to play) where the piece count is even and the kings are safe. White should be careful of a back row checkmate though.

Let's compare freedom of the pieces:

The white pieces have quite a bit of mobility but they are not active. They have lots of duties to keep them busy. The bishop is responsible for guarding the pawn on f2. The rook is stuck on the first rank defending the back row mate. And the knight is *pinned* (shielding the rook from the black bishop). Pins are a great way to take away freedom.

The black pieces are free as birds. Not only are they mobile, they have no chores to tie them down either.

White's lack of freedom allows black to win a pawn with ...

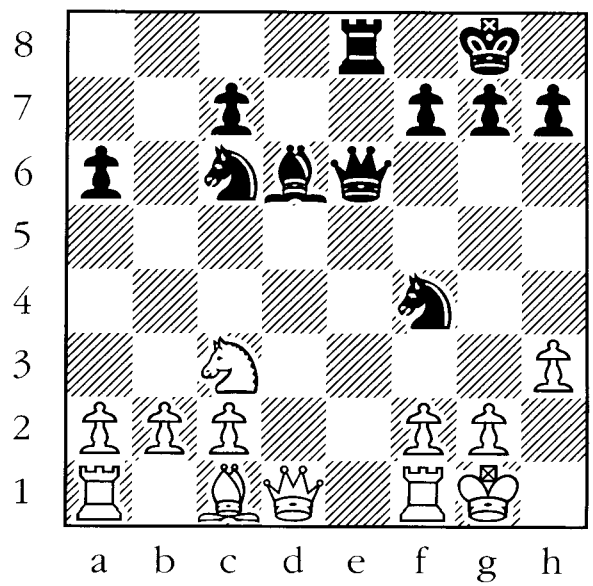
1. . . . Nd2!

The knight can't be captured. 2.Nxd2 Bxd1 is bad and 2.Rxd2 Ra1+ is worse. And there's no way to defend f3.

2. Rc1 Bxf3

3. gxf3 Nxf3+

The game isn't over yet, but black is still flying high. (4.Kg2 Nd2 5.Rc7 Kg6)



Our final diagram is a quiz position. Study it and answer these 5 questions:

a. Who is ahead in material?

b. Is either king unsafe?

c. Who has more freedom?

d. What do you play if it is white's turn?

e. What do you play if it is black's turn?

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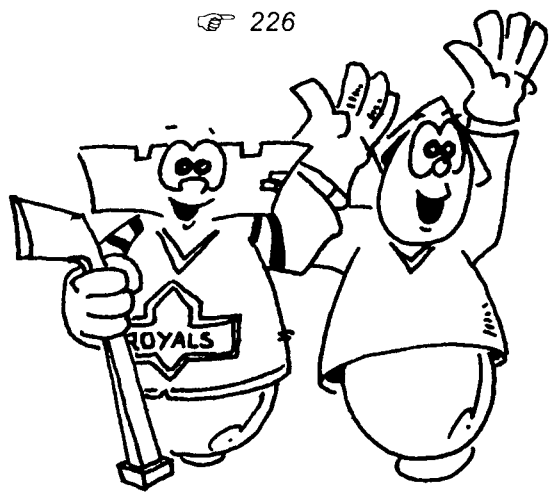
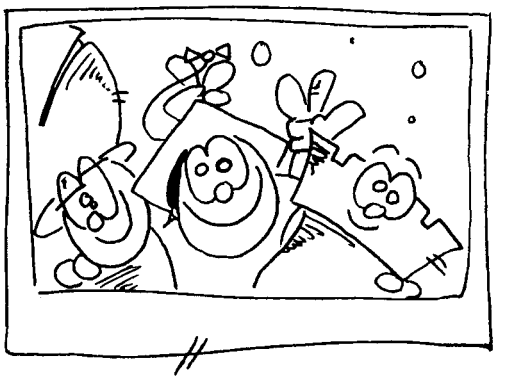


That's it for the three keys to strategy. We hope they open some doors for you in your chess games.

Here's one last tip from my good pal Wayne Rookski:

"When you're not sure what to do, look for ways to free your pieces."

CHESS LINGO



LET'S TALK "THE EXCHANGE"

As you probably know, the word 'exchange' means *trade*.

In chess, we use the phrase "*the exchange*" in a special way. It is the difference between a rook and a knight, or between a rook and a bishop.

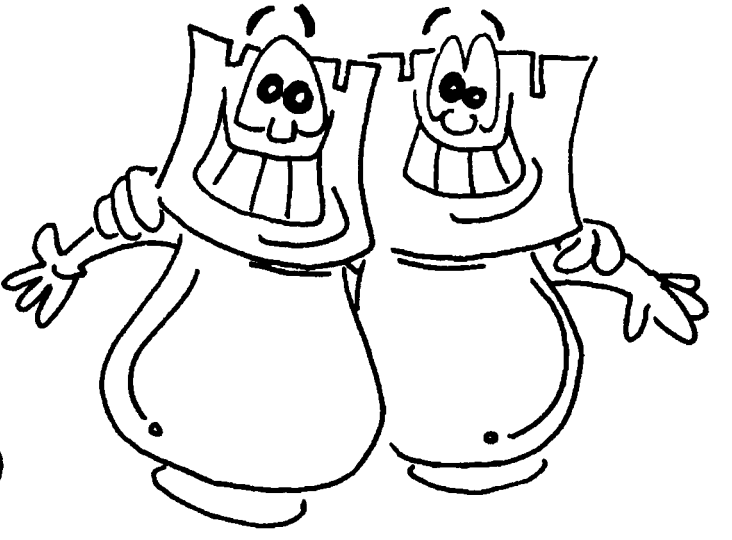
If we trade a knight for a rook, we "*win the exchange*". If we lose a rook for a bishop, then we are "*down the exchange*".

Rooks are better than knights because they go faster. A rook can cross the board in one move. The knight takes four moves to jump from one side to the other.

Rooks are better than bishops because they can go on all the squares. The bishops are stuck on one colour only.

Another good thing about having *the exchange* is that we can mate with just a rook, but we can't with just a bishop or a knight.

3 3



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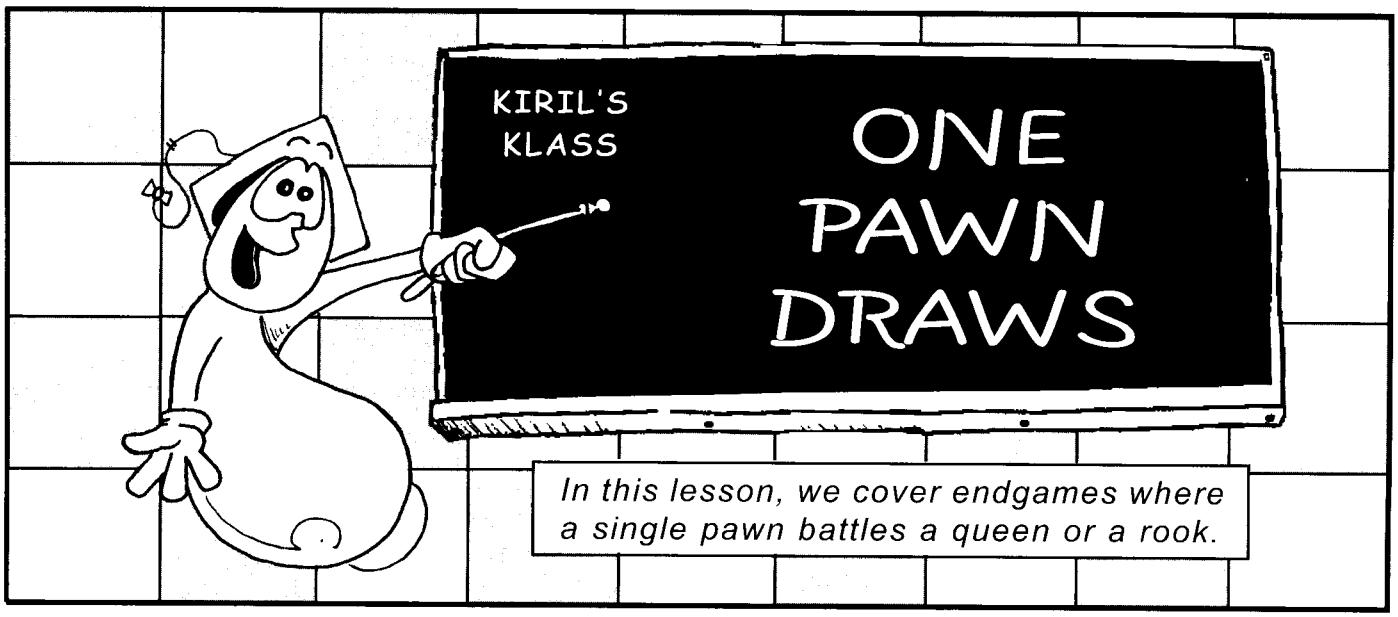


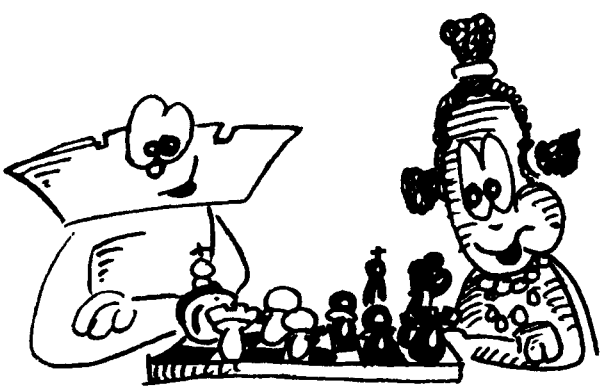
ROOK vs. PAWN

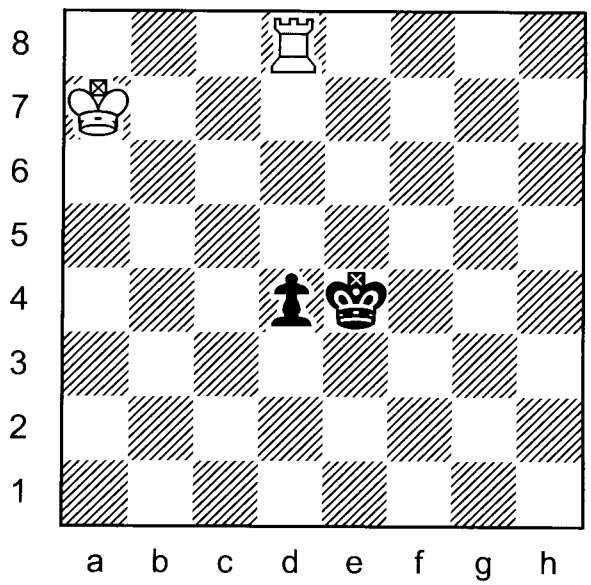
An ending with rook against pawn is more common than you might think. It often arises from the endgame of R + P versus R + P when a rook is given up to stop the opponent's pawn.

One pawn usually doesn't have much chance against a rook. The pawn's only hope is when it's supported by its king and the opponent's king is far away.

The player with the rook can always draw by sacrificing it for the pawn. In order to win, their king must reach the pawn before it promotes to a queen.

In our example, the rook is already in the perfect spot, behind the pawn. With the rook in front of the pawn (d1), black would gain time later by attacking it.



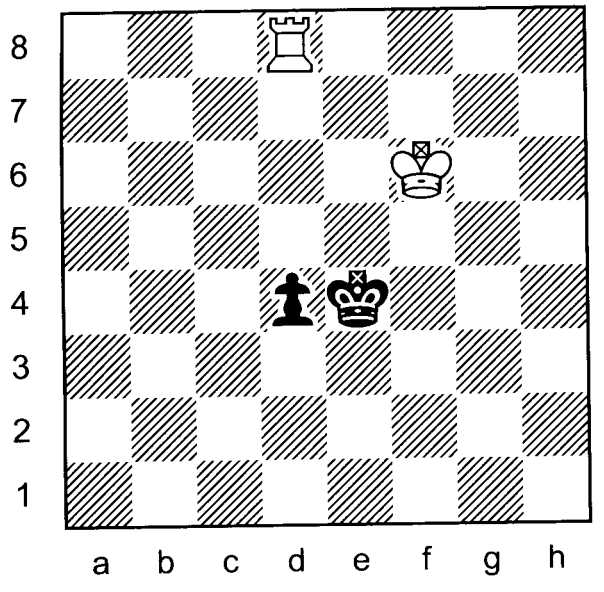


A single move can make the difference between winning, drawing, or losing.

In this case, black to move draws by **1...d3 2.Kb6 Ke3 3.Kc5 d2 4.Kc4 Ke2 5.Kc3 d1=Q 6.Rxd1 Kxd1**.

But with white to move first, the king catches up to the pawn and wins the game. **1.Kb6 d3 2.Kc5 Ke3 3.Kc4 d2 4.Kc3 Ke2 5.Rxd2+**

The next diagram is the same except white's king is on f6 instead of a7. The game is drawn now even with white to move because the black king blocks the approach of the white king.



1. Kg5 d3

2. Kg4 Ke3

3. Kg3

After 3.Re8+, black must play 3...Kf2! to hold the draw.

White would win if the king moved to the d-file. 3...Kd2? 4.Kf3 Kc2 5.Rd8 d2 6.Ke2 d1=Q+ 7.Rxd1

3. . . . Ke2

In general, it's better to lead with the pawn in this ending. 3...d2! is an easy draw. Now black has to be careful.

4. Re8+ Kf1!

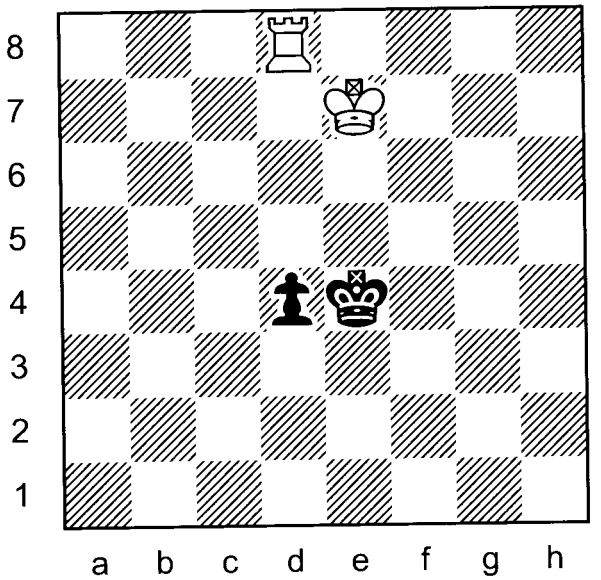
White can win if the black king blocks the pawn. 4...Kd1? 5.Kf2 d2 6.Rd8 Kc2 7.Ke2 d1=Q+ 8.Rxd1

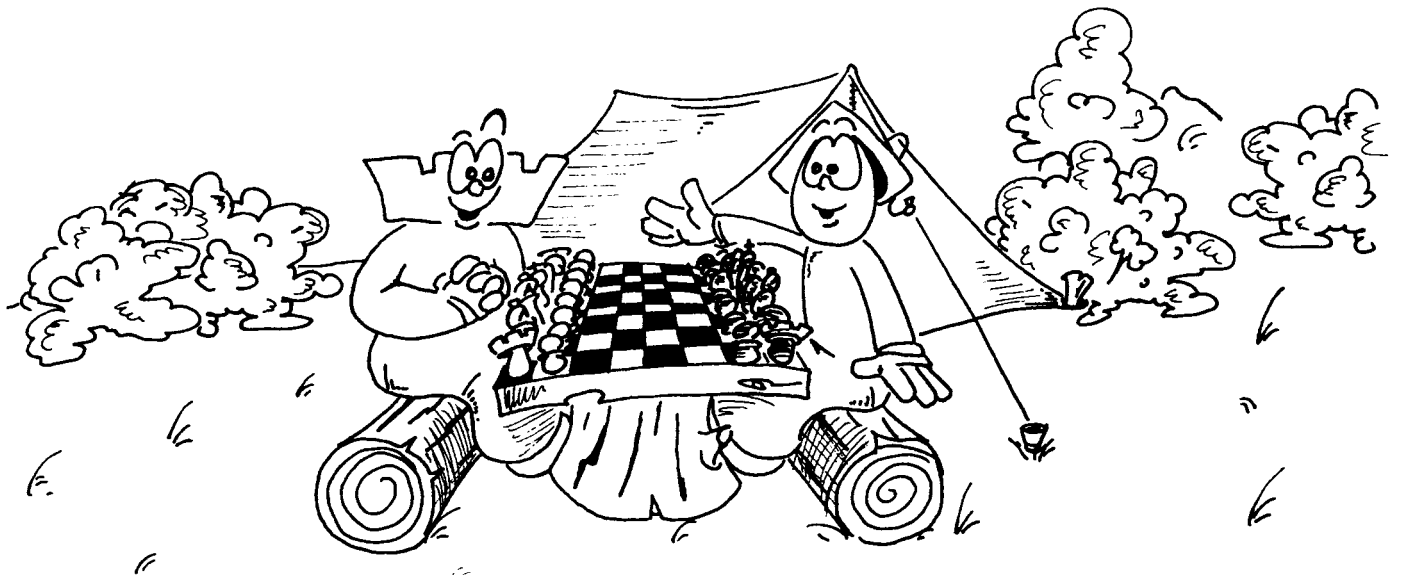
5. Kf3 d2

6. Rd8 Ke1

And black draws. 7.Re8+ Kf1! 8.Rd8 Ke1 9.Ke3 d1=Q 10.Rxd1+ 10.Kxd1

Here's an exercise for you: It's the same position again, but this time with white's king on e7. Can you find the win with white to move? ☞ 227

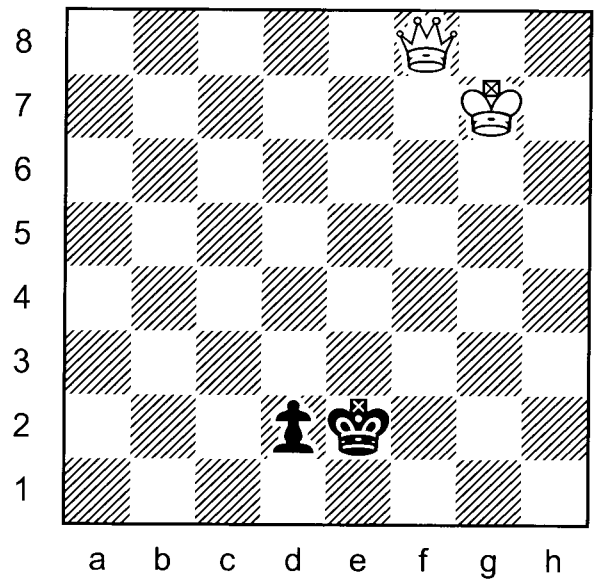




QUEEN vs. PAWN

Except for two very special cases, a pawn is never a match for a queen.

The only tricky situation is when the pawn is one square from promoting and is supported by its king.



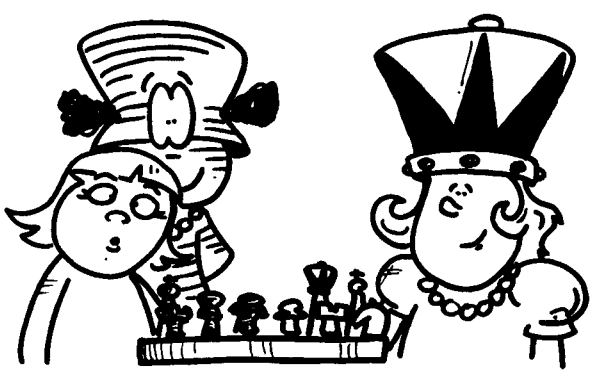
It may take a lot of moves, but white wins easily if they know how to do the old "*zigzag*".

The winning method uses these two steps over and over:

1) The queen forces the black king to go in front of the pawn.

2) When the pawn is blocked, the white king moves nearer.

Eventually, the white king gets close enough to win the pawn or force mate.



First the queen zigzags her way down the board with checks:

1.	**Qe7+**	**Kf2**
2.	**Qf6+**	**Ke2**
3.	**Qe5+**	**Kf2**
4.	**Qf4+**	**Ke2**
5.	**Qe4+**	**Kf2**
6.	**Qd3!**	

Now that the queen is near, she can force the black king to block his pawn by checking him and threatening to take the pawn at the same time.

6.	**. . .**	**Ke1**
7.	**Qe3+!**	**Kd1**

Step one complete for the first time.

8.	**Kf6!**	

Step 2 complete. Now white repeats the process three more times!

9.	**. . .**	**Kc2**
10.	**Qe2!**	**Kc1**

10...Kc3? 11.Qd1! is no challenge.

11.	**Qc4+**	**Kb2**
12.	**Qd3**	**Kc1**
13.	**Qc3+**	**Kd1**
14.	**Ke5**	**Ke2**
15.	**Qc2**	**Ke1**
16.	**Qe4+**	**Kf2**
17.	**Qd3**	**Ke1**
18.	**Qe3+**	**Kd1**
19.	**Kd4**	**Kd2**
20.	**Qc3+**	**Kd1**
21.	**Ke3**	**Ke1**
22.	**Qxd2+**	**Kf1**
23.	**Qf2#**	

Mission accomplished. (Finally!)

Pawns can be described by the piece that was on their file at the beginning of the game. The following names are useful in endgames with queens:

a-file or h-file : rook pawn

b-file or g-file : knight pawn

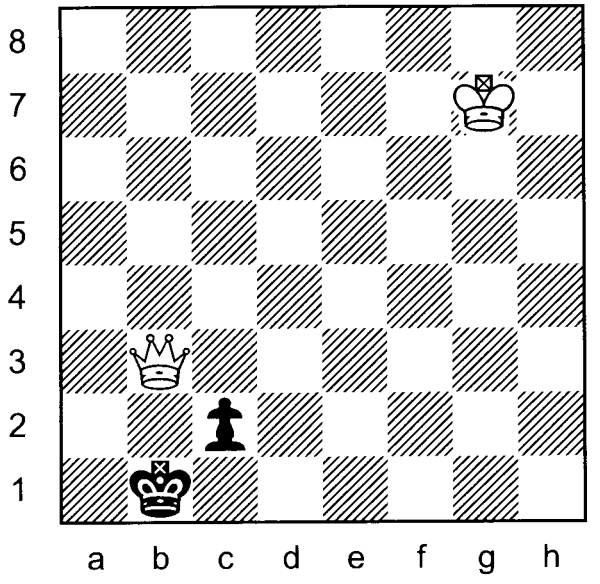
c-file or f-file : bishop pawn

d-file or e-file : centre pawn

The zigzag method works well against centre pawns and knight pawns.

But a rook pawn or bishop pawn can draw. (If it is one step from promotion, its king is nearby, and the opponent's king is far away. That's not asking too much, is it?)

The problem is stalemate.



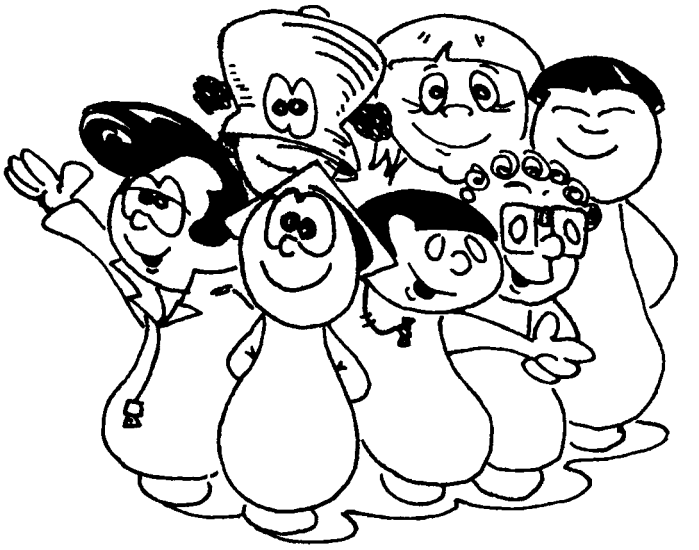
When the critical moment is reached with a bishop pawn, the defending king refuses to block his pawn. He goes into the corner instead!

1. . . . Ka1!

Now 2.Qc3+ Kb1 3.Qb3+ Ka1 is just a repetition of the position.

2. Qxc2 ½-½

The black king is stalemated!



NAME THESE PAWNS!

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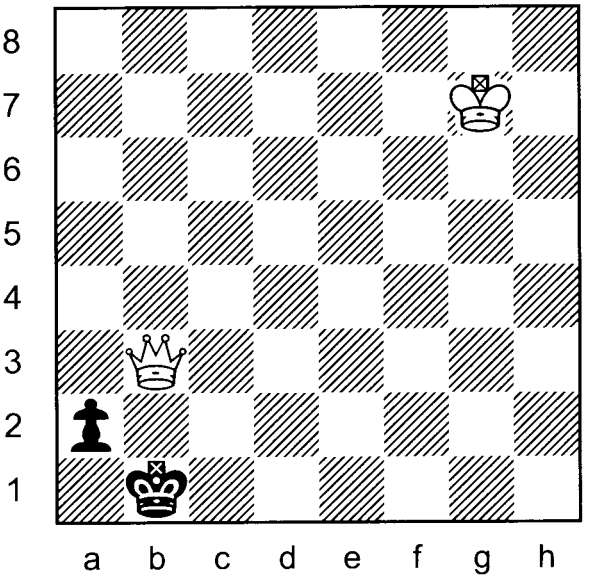


With a rook pawn, the king agrees to go in front of his pawn.

1. . . . Ka1!

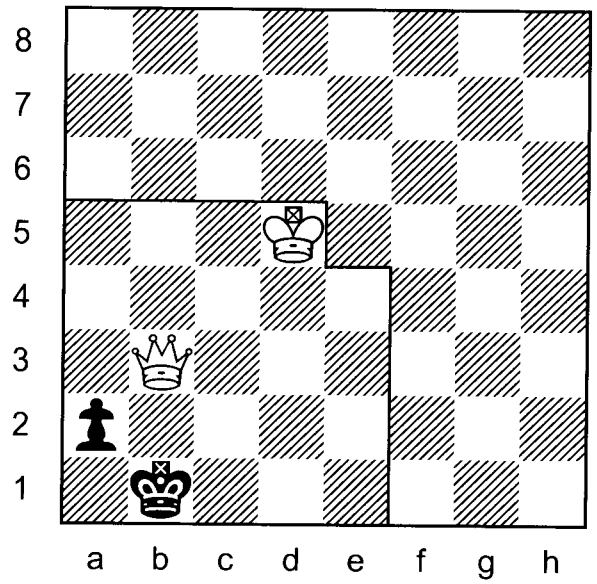
But he knows that white doesn't have time to bring the king over.

2.Qd1+ Kb2 3.Qd2+ Kb1 4.Qb4+ Ka1! is no help. So the game is drawn.

2. Kf6 ½-½

Another stalemate. Very sneaky!

Everything changes if the white king is a little closer! With his help, the queen can play for checkmate. In some lines, she even lets the pawn promote!



The key to winning is getting the king to b3 or someplace where it protects c2.

1. . . . Ka1

2. Qd1+ Kb2

3. Qd2+!

Putting the queen on the second rank is usually the correct idea.

3 . . . Kb1

4. Kc4! a1=Q

A fleeting moment of joy for black.

4. Kb3!

And there is no defence to mate. Now that is really sneaky!

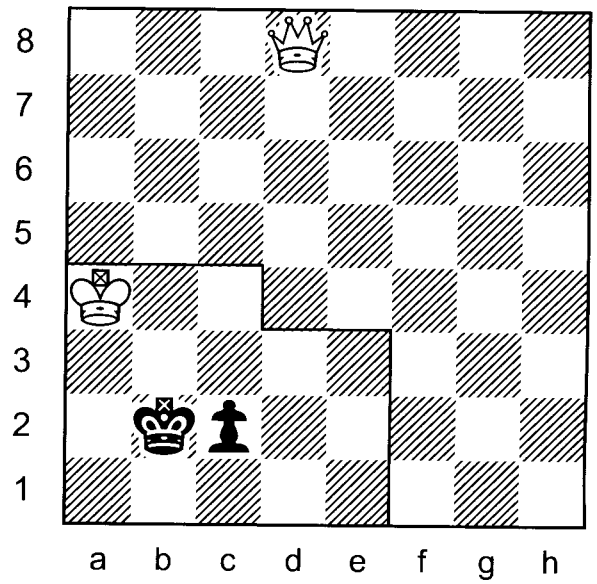
White can win if the king is anywhere inside the box marked on the diagram. (The king has to be within two squares of b3 or c2.)

Can you find the mate if the white king starts on e1? Black to move.

☞ 227

Something similar happens against a bishop pawn.

White wins if the king can reach b3 or d2 in one move.



1. Qd2! Kb1

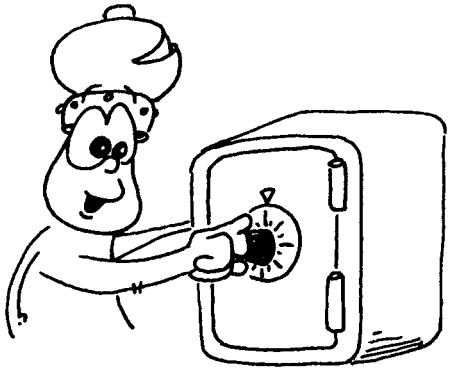
After 1...Ka1, white avoids a stalemate with 2.Qc1+! Ka2 3.Qxc2+ Ka1 4.Qd2!

2. Kb3! c1=Q

3. Qa2#

If the white king starts on e3, there is no mate. But white can simply win the pawn by 1.Qb6+ Ka1 2.Kd2!

continued on next page ...



"I wish I could remember the combination to my safe. I put my lunch in there last week!"

CHESS LINGO

LET'S TALK "COMBINATION"

A *combination* is a series of forcing moves that wins material or leads to checkmate.

We call a chess move *forcing* if it limits the choices of the other player. When we capture a piece, give a check, or threaten to win material, the opponent has fewer replies to choose from. This allows us to *calculate* farther ahead.

Combinations always include a surprise move, and that normally means a sacrifice. A *sacrifice* is a move that gives up material on purpose to get something bigger in return. In the opening, they're known as *gambits*.

Another way we can describe a combination is a "string of moves that combine the *tactical elements* of a position into a winning mix". Tactical elements are things like forks, pins, and unguarded pieces.

Most players like to talk about their combinations and sacrifices. If you're in a hurry to tell someone about them, you can also use the shorter words: "*combo*" and "*sack*"!

When the defending king is on the side of the pawn away from the corner, the victory box is much bigger.

In the diagram at the right, white wins quickly by . . .

1. Qb2! **Kd1**

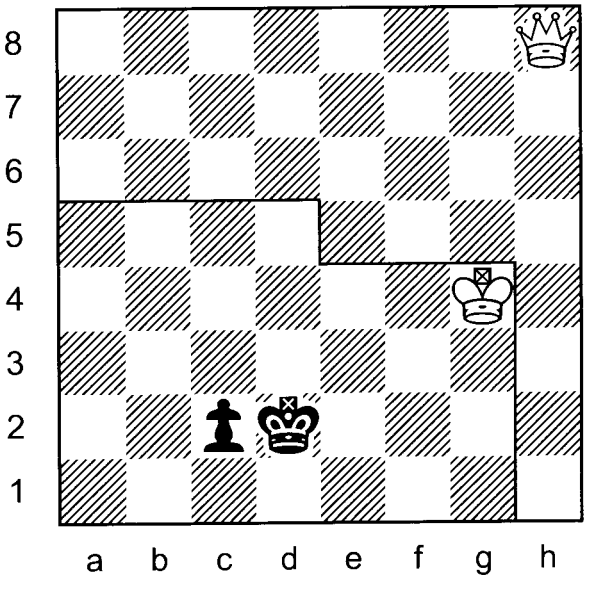
As usual, 1...Kd3 allows 2.Qc1!

2. Kf3! **c1=Q**

3. Qe2#

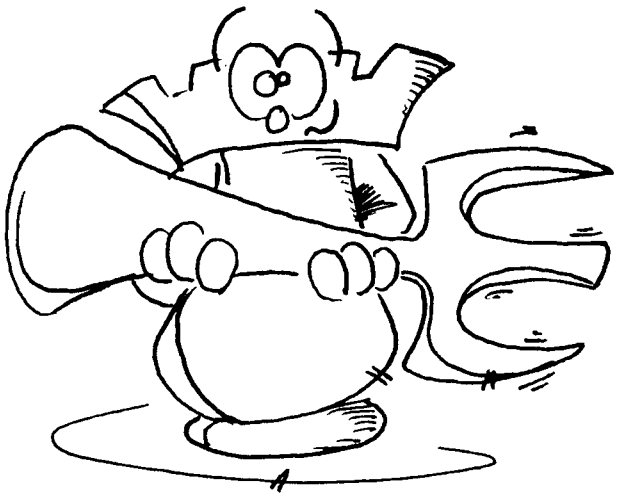
Final quiz: Find the win if white's king starts on a5. White to move.

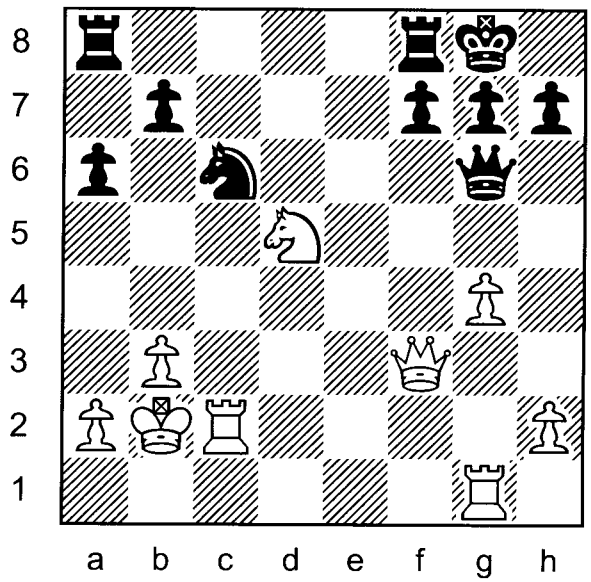
☞ 227



COMBO MOMBO!!

SPOTLIGHT ON KNIGHT FORKS



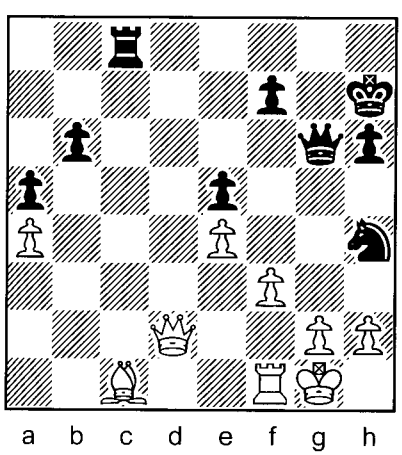


Hello, friends! My name is Rocky Rook. Welcome to Combo Mombo! If you like chess tactics, this is the place for you. Our theme this time is the mighty knight fork!

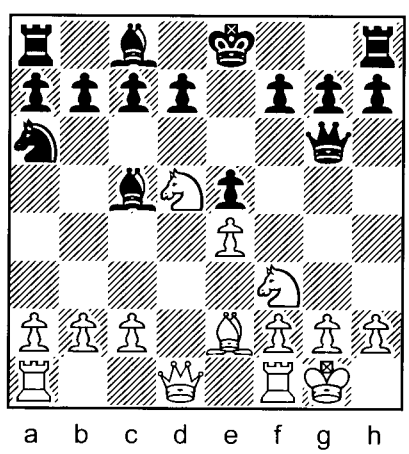
A *fork* is a move that attacks two pieces at the same time. It's the most common way to win material and knights are very good at it.

♔ In the diagram above, we can see a possible fork at e7. White wins by removing the guard with a sacrifice. 1.Rxc6! bxc6 and then 2.Ne7+ Kh8 3.Nxg6+ (There's also a fork after 1...Qxc6 2.Ne7+!)

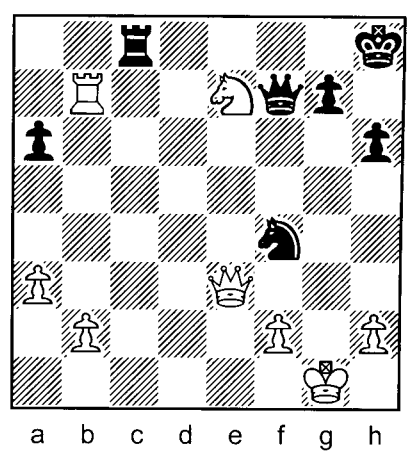
♚ Black to play has a sack and fork combo of their own. 1...Qxc2! 2.Kxc2 Nd4+ 3.Kb2 Nxf3



❶ BLACK TO MOVE
Win Material



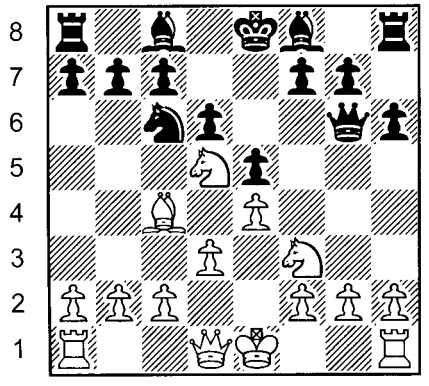
❷ WHITE TO MOVE
Win Material



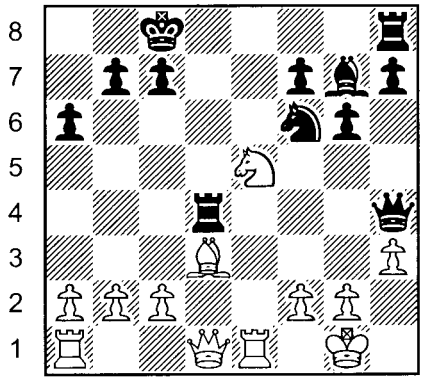
❸ BLACK TO MOVE
Win Material

TACTICS 101

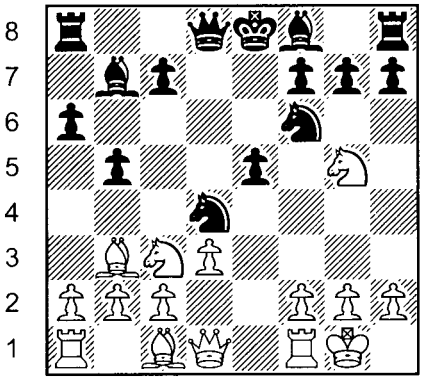
WHITE TO MOVE **FIND the KNIGHT FORKS** *WIN MATERIAL*



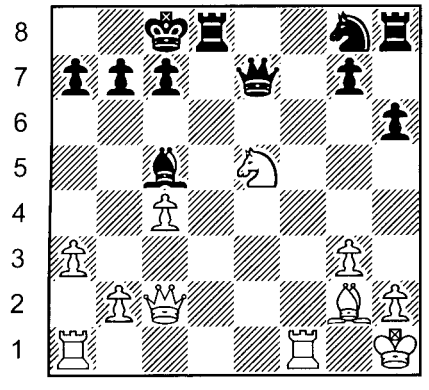
❶ a b c d e f g h



❷ a b c d e f g h

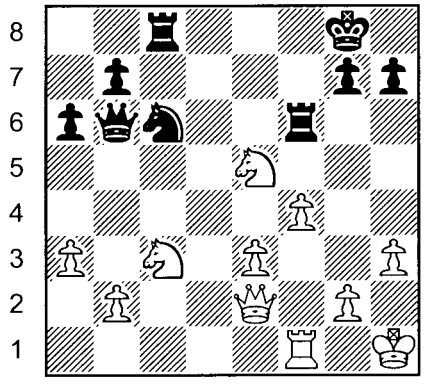


❸ a b c d e f g h



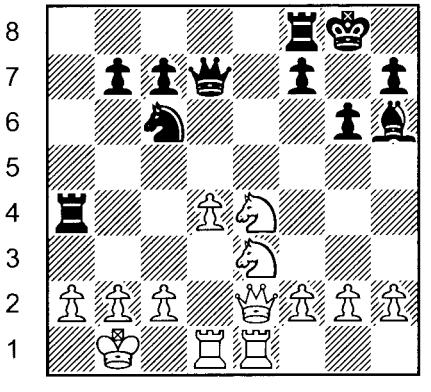
❹ a b c d e f g h

FIND 2 FORKS



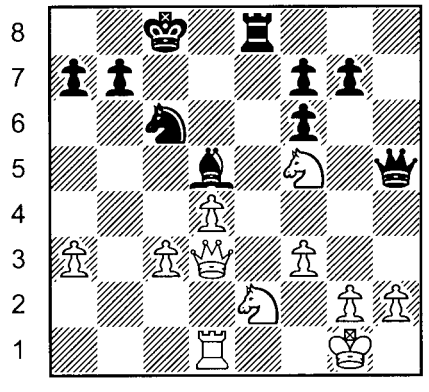
❺ a b c d e f g h

FIND 2 FORKS



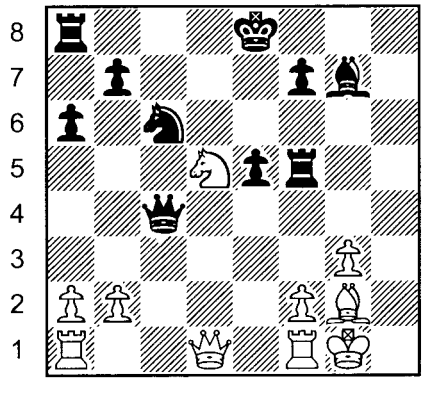
❻ a b c d e f g h

FIND 2 FORKS



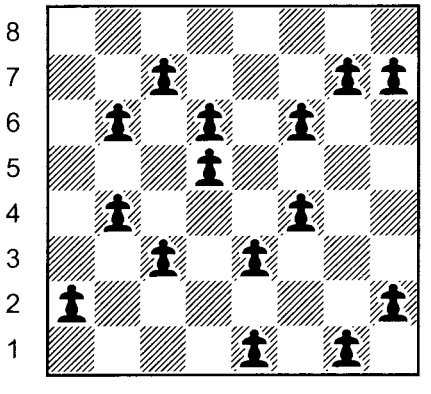
❼ a b c d e f g h

FIND 3 FORKS



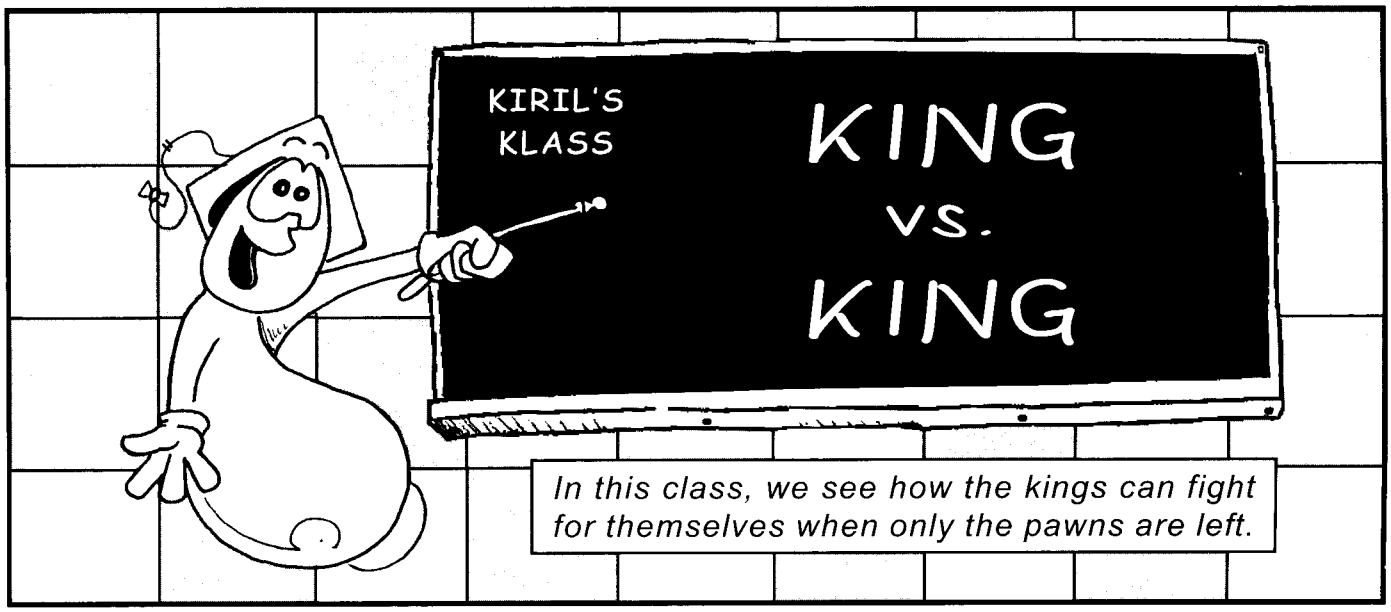
❽ a b c d e f g h

FIND 3 FORKS



❾ a b c d e f g h

PLACE KNIGHT ♘ SO HE ATTACKS FOUR PAWNS



In pawn endgames, the battle is often decided when one king marches in and captures some pawns.

Sometimes a king can do this even if the other king tries to keep him out. He finds a way to force his way through.

When kings fight each other, they use two standard methods:

opposition

outflanking

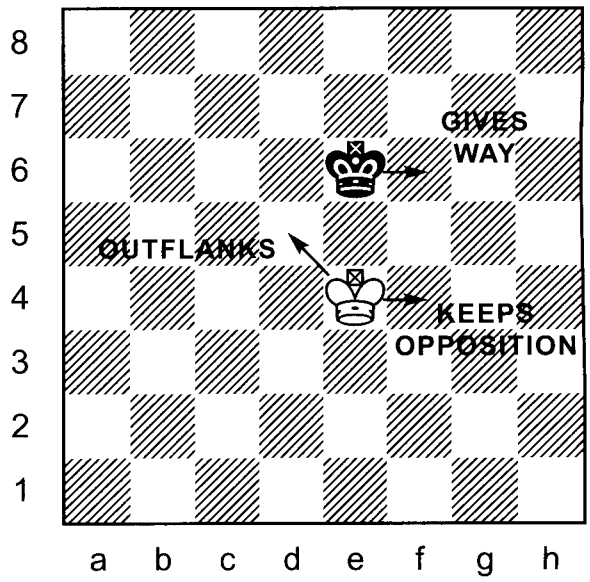
We talked about the opposition in our lesson on endings with one pawn (see page 20). It's also important in games where there are more pawns.

The *opposition* occurs when the kings stand on the same line with one empty square between them.

We "*have the opposition*" if the other king has to move. The opposition lets us control the situation.

When the other king moves, he gives us the right of way.

If he retreats, our king can advance. If he moves to the side, we have a choice. We can go around him (*outflank*), or we can stop him from advancing (*keep the opposition*).



BLACK TO MOVE
WHITE HAS THE OPPOSITION

1. . . . Kf6

The black king gives way ...

2. Kd5

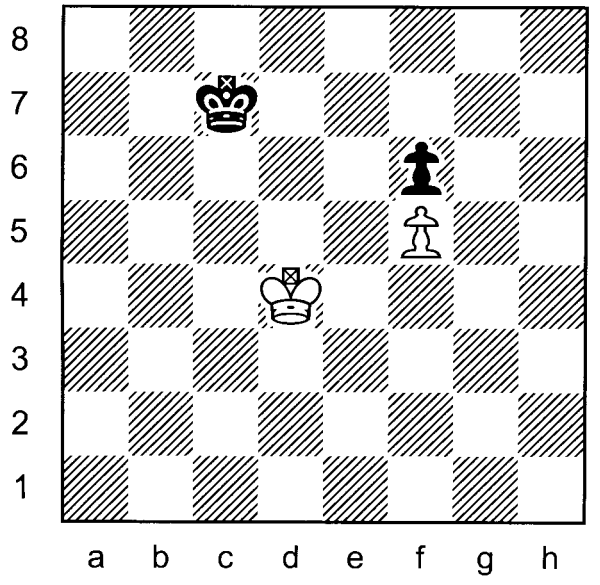
... and the white king outflanks him.

Flank is another word for side.

Outflank means to get past someone by moving around their side. It's fun!

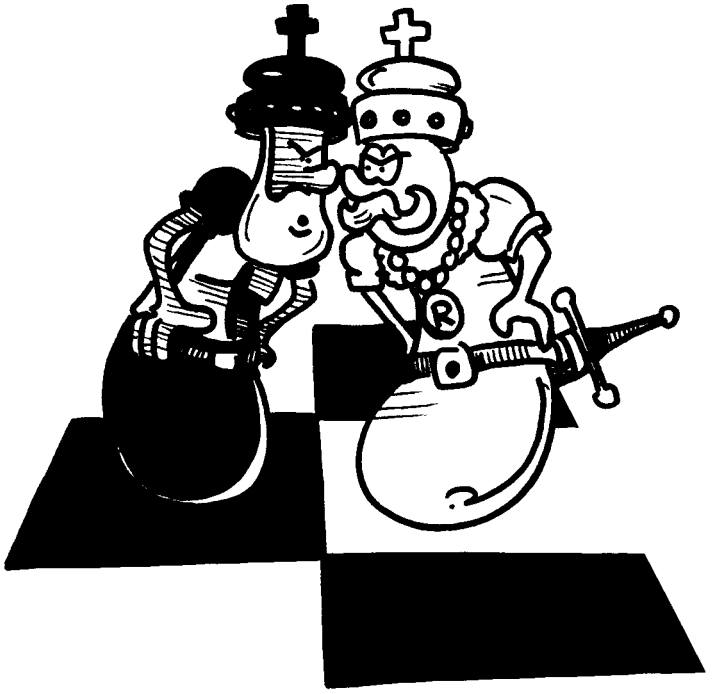
White's other option was to keep the opposition by 2.Kf4. The black king can make no forward progress then.

In our first example, each player has a pawn, but the white king can overpower black, winning the pawn and the game. It almost seems unfair!



1. Kc5!

White begins by taking the opposition. Going straight ahead with 1.Kd5? is a major blooper. Black has the opposition after 1...Kd7! The white king is kept out easily then. (2.Kc5 Kc7 3.Kd5 Kd7)



1. . . . Kd7

Other moves allow 2.Kd6, getting to the pawn quickly.

2. Kd5

White has to keep the opposition. It's too soon to outflank by 2.Kb6 because of 2...Kd6 and black wins.

2. . . . Ke7

Black's only move to prevent 3.Ke6

3. Kc6!

The white king outflanks. Now that he has reached the same rank as the black pawn, he's ready to come across for the capture.

3. . . . Ke8

Black delays the bad news this way. A speedier conclusion is 3...Kf7 4.Kd7 Kg7 5.Kf7 Kg8 6.Kxf6.

4. Kd6 Kf7

5. Kd7 Kf8

No better is 5...Kg7 6.Ke7 Kg8 7.Kxf6.

6. Ke6 Kg7

7. Ke7

And the black king has to give up his protection of the pawn.

7. . . . Kg8

8. Kxf6 1 - 0

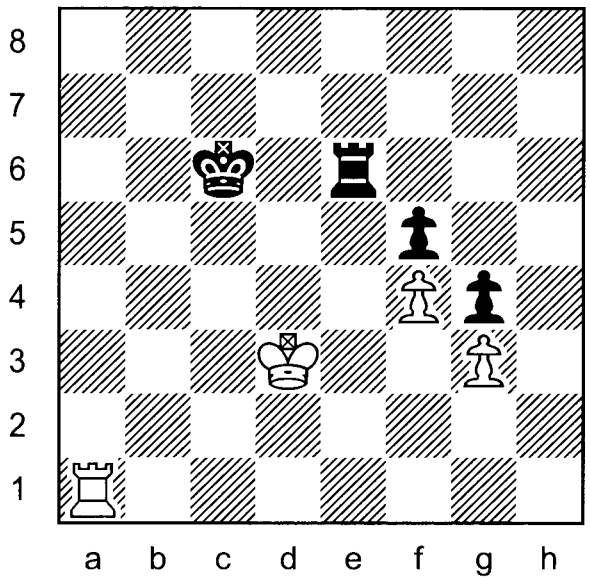
The finish might go: 8...Kf8 9.Ke6 Ke8 10.f6 Kf8 11.f7 Kg7 12.Ke7 Kh7 13.f8=Q.

There are always two kings on the board. And there are usually some pawns too. So we name endgames after the other pieces. For example, an ending with rooks, pawns, and kings is a "rook endgame".

Just kings and pawns is a "pawn ending".

The simplest kind of ending to win is a pawn endgame. With other pieces on the board, the opponent can usually put up more resistance.

When we get a chance to trade into a won pawn ending, we should do it.



Rooks always make things tricky. They are often the defender's best friend.

In this position, white can play to win the black f-pawn with 1.Ra5. Black can't guard the pawn by 1...Rf6? because of the x-ray 2.Ra6+! Kd5 3.Rxf6.

Black has two ways to draw though. The first is a counterattack on the white g-pawn. 1.Ra5 Re1! 2.Rxf5 Rg1 3.Rg5 Rxg3+ 4.Ke4 Kd6! (or 4...Rg1)

White can win the pawn now, but not the game after 5.Kf5 Ke7 6.Rg7+!? Kf8 7.Rxg4 Rxg4 7.Kxg4 Kg8!

The other way to draw is 1.Ra5 Rd6+ 2.Ke3 Rd5!

White can trade rooks then and take the opposition with 3.Rxd5 Kxd5 4.Kd3. However, since the white king is back so far (and e4 is defended by the black f-pawn), outflanking doesn't work.

After 4...Kc5 5.Kc3 Kd5, white has to draw by 6.Kd3 since 6.Kb4? Ke4! loses. (1.Ra5 Rd6+ 2.Kc4 Rd1! also drew.)

1. Ra6+!

Exchanging the rooks right away is the only winning plan.

1. . . . Kd7

Coming forward costs black a pawn. 1...Kd5? 2.Ra5+ Kd6 3.Rxf5

2. Rxe6 Kxe6

3. Kc4!

The white king needs the opposition to outflank. The hasty 3.Kd4? tosses the victory in the trash. 3...Kd6! 4.Kc4 Kc6 and black holds on.

3. . . . Kd6

Otherwise white plays 4.Kd5.

4. Kd4 Ke6

5. Kc5!

The black king has been outflanked. Time for white to mop up some pawns.

5. . . . Kf6

6. Kd6 Kf7

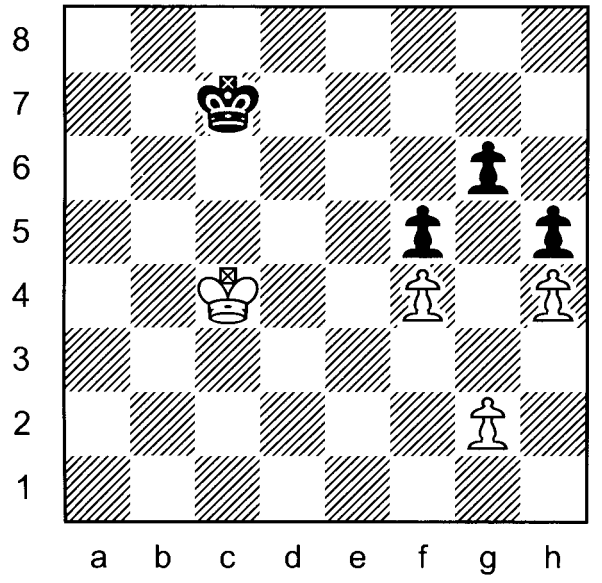
7. Ke5 Kg6

8. Ke6 Kh6

Now 9.Kxf5 Kh5 10.Ke6 Kg6 11.f5+ Kg7 12.Ke7 wins for white. But cooler is **9.Kf6!? Kh5 10.Kxf5 Kh6 11.Kxg4 1-0.**

The success of outflanking depends on where the target pawn is.

In the next example, the white king is aiming for the weak pawn on g6.



White starts the usual way, taking the opposition, and then outflanking.

1. Kc5 Kd7

2. Kd5 Ke7

3. Ke5 Kf7

If white plays 4.Kd5, black just repeats the position with 4...Ke7!

4. Kd6

White outflanks. The difference in this case is that the black king now takes the opposition along the rank.

4. . . . Kf6

The game would be drawn here if the white g-pawn were on g3 already. Black could stay on the same rank as white. 5.Kd7 Kf7 6.Kd8 Kf8 7.Kd7 Kf7

5. g3!

White makes a "tempo move" to pass the turn back to black. This lets white regain the opposition.

5. . . . Kf7

6. Kd7! Kf6

The black king gets stuck in a weird position after 6...Kf8 7.Ke6 Kg7 8.Ke7 Kh7 9.Kf7 Kh6 10.Kg8!

The only way out is 10...g5 11.hxg5+.

7. Ke8!

White outflanks again, or perhaps we should say "underflanks"!

The king approaches the black pawns from behind. Not an easy move to find!

7. . . . Ke6

7...Kg7 8.Ke7 leads to the same weird position that we looked at on move 6. (8...Kg8 9.Kf6 Kh7 10.Kf7 Kh6 11.Kg8)

8. Kf8 Kf6

9. Kg8! Ke6

Black cannot keep the opposition with 9...Kg6 because the g-pawn is there! If the pawn on g6 were removed from the board, black could draw. 9...Kg6 10.Kh8 Kh6 11.Kg8 Kg6 12.Kf8 Kf6

10. Kg7 Ke7

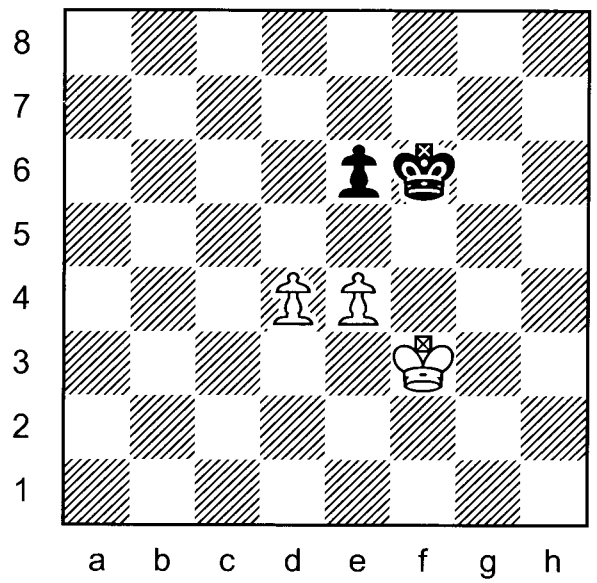
11. Kxg6 1 - 0

Tada!

LILY PAWN

The opposition really only works when the defender is out of pawn moves.

Sometimes, when we have pawns that are free to move, we can win by first taking the opposition, and then locking the pawns.



This endgame can be won in several ways, but the easiest method for white is to get a position where the king can outflank.

White has to be careful about trading pawns because one pawn isn't always enough to win.

A classic mistake is 1.Kf4? e5+! when black holds the draw after 2.dxe5+ Ke6 3.Kf3 Kxe5 or 2.Ke3 exd4+ 3.Kxd4 Ke6.

A less obvious error is 1.e5+? Black loses then after 1...Kf5? 2.Ke3!

2...Kg4 3.Ke4 Kg5 4.d5 exd5 5.Kxd5

2...Kg6 3.Kd3 Kf7 4.Kc4 Ke7
5.Kc5 Kd7 6.Kb6 Ke7 7.Kc6

But black can draw by 1.e5+ Kf7! The trick is to keep the opposition and to stay on the same file as the white king. 2.Kg4 Kg6 3.Kf4 Kf7 4.Kg5 Kg7 5.Kf4 Kf7 6.Ke4 Ke7 7.Ke3 Ke8! 8.Kd3 Kd7 9.Kc3 Kc7! 10.Kc4 Kc6 11.Kd3!? Kd7! (not 10...Kd5? 11.Kc3 Kc6 12.Kc4!)

1. Kg4! Kg6

Other king moves allow Kg5. Pushing the pawn is no help. (1...e5? 2.d5! Kg6 3.Kh4! Kf6 4.Kh5! or 3...Kh6 4.d6!)

2. e5!

Now that the kings are in opposition, white blocks the pawns so it's black to move. Sneaky, eh?

2. . . . Kf7

White keeps the opposition no matter where the king goes. (2...Kg7 3.Kg5 or 2...Kh7 3.Kh5)

3. Kh5!

White takes the "diagonal opposition". The goof is 3.Kg5? Kg7! with a draw.

3. . . . Kg7

4. Kg5 Kf7

5. Kh6

And the white king turns the corner.

5. . . . Ke7

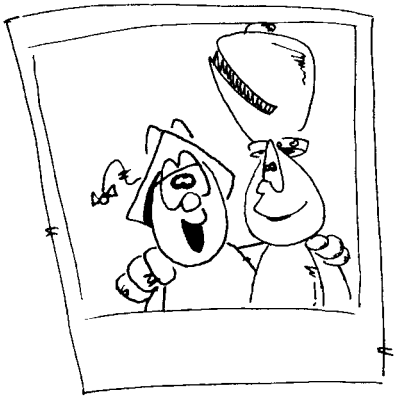
6. Kg7 Ke8

7. Kf6 Kd7

8. Kf7 Kd8

9. Kxe6 1 - 0

CHESS LINGO



LET'S "DEVELOP"

The word 'develop' means many things, but usually has something to do with changing for the better or growing bigger. We develop film to change it into photographs, we develop our muscles by exercising, and we study chess to develop into smarter players!

In a chess game, '*develop*' means to *move the pieces off their starting squares on the back row to squares where they have more freedom*. We develop the pieces to improve their position and get them "in play".

In the opening, some of the pawns have to move to let the pieces out, but the pawn moves themselves are not considered *developing moves*.

Castling is normally counted as a developing move because it brings the rook closer to the action.

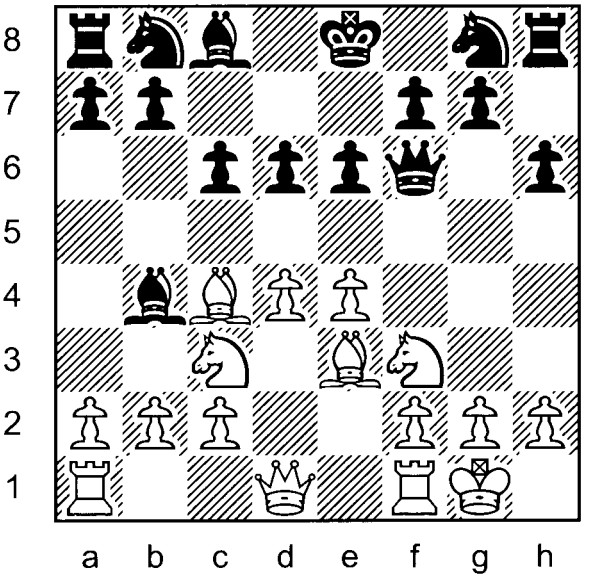
Looking at the example below, we see that white has developed five pieces (Nc3, Bc4, Be3, Nf3, O-O) and black only two (Bb4, Qf6).

In situations like this, we say that white has a "*lead in development*", or from another point of view, that black is "*behind in development*".

Being better developed than your opponent is always a good thing. A lot of games are lost because of *undeveloped* pieces.

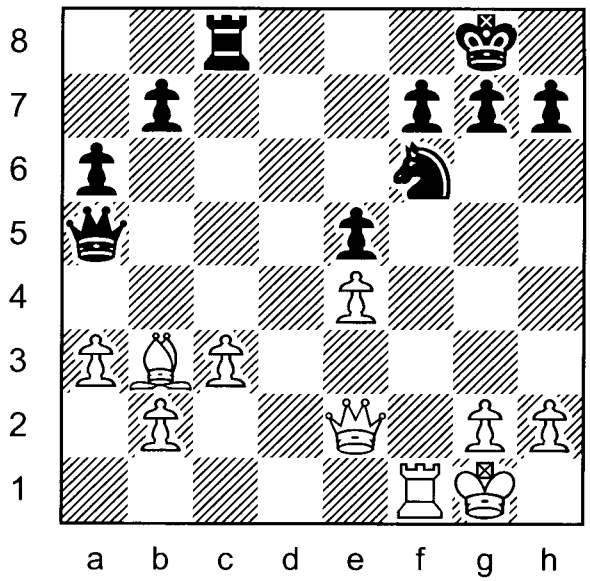
As the great master Paul Morphy said, "Help your pieces so they can help you!"

"SAY CHESS!"



COMBO MOMBO!!

SPOTLIGHT ON
QUEEN FORKS

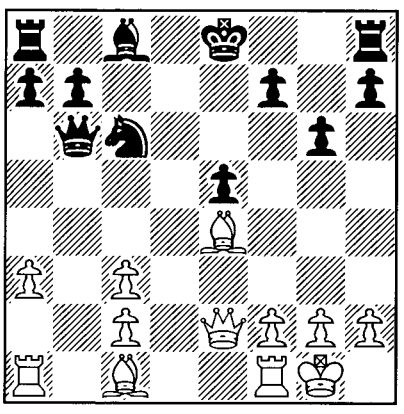


Hello again, combo fans! Our theme is still the good old fork. Because she can move in eight directions, the queen is one of the best forkers on the chessboard.

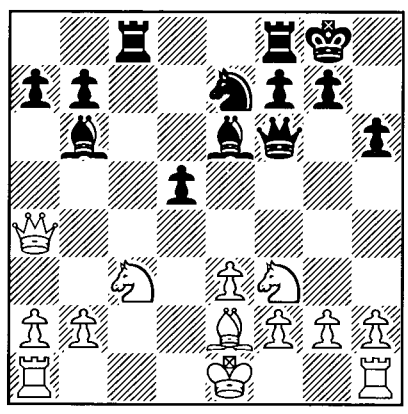
As usual in Combo Mombo, our example is actually two problems in one. It can be solved with either white or black to move first!

♚ Black to play can pick off a piece by 1...Qb6+, forking the king and bishop. (2.Kh1 Qxb3)

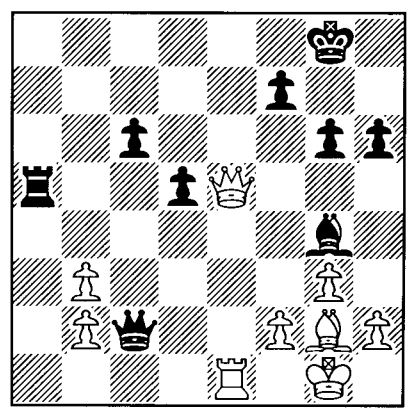
♔ But if it's white's turn, there is a cool combination based on the unprotected rook at c8. 1.Rxf6! gxf6 2.Qg4+ and the rook will fall with check. White is ahead by a bishop after 2...Kf8 3.Qxc8+.



❶ WHITE TO MOVE
Win Material



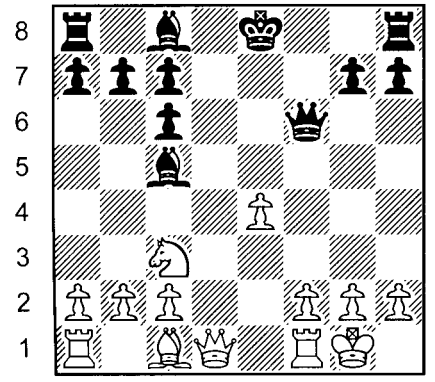
❷ BLACK TO MOVE
Win Material



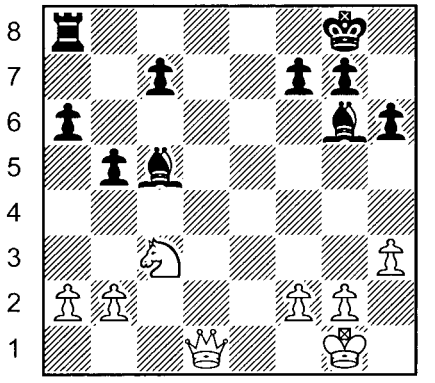
❸ WHITE TO MOVE
Win Material

TACTICS 101

WHITE TO MOVE **FIND the QUEEN FORKS** *WIN MATERIAL*



❶ a b c d e f g h



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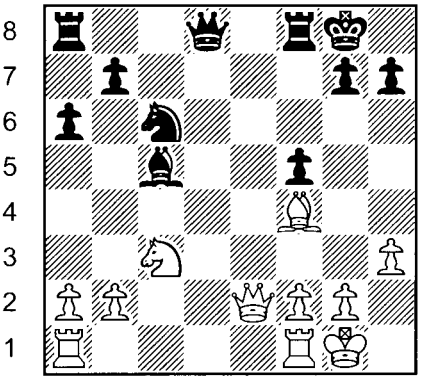

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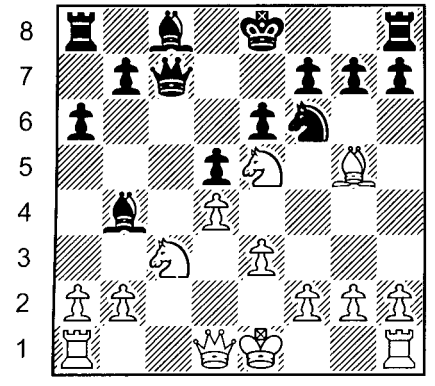

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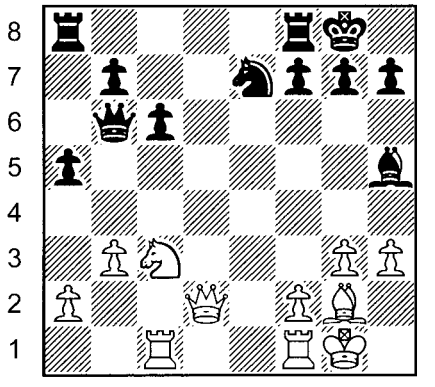

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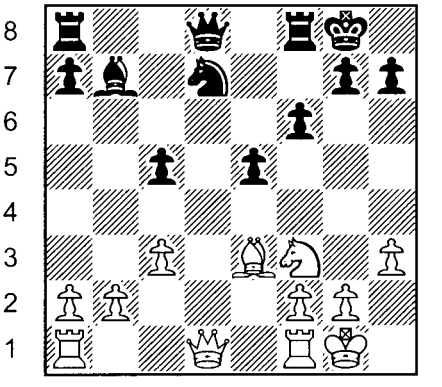

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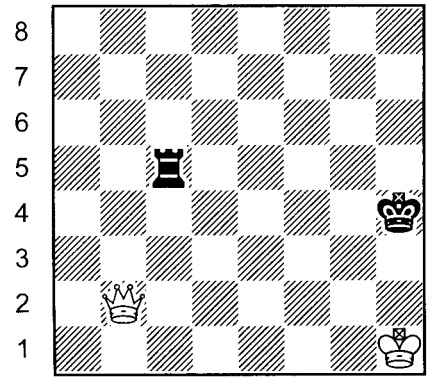
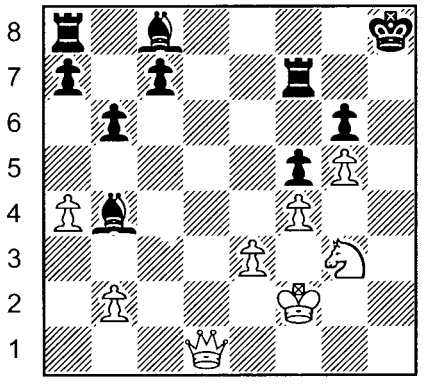


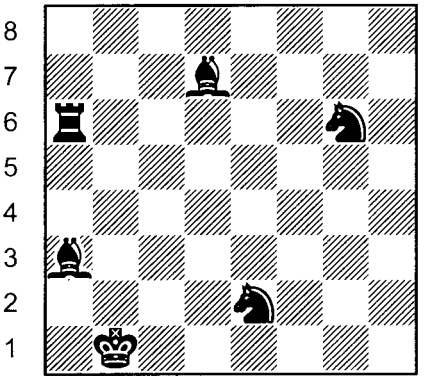
❼ a b c d e f g h

FIND 3 FORKS



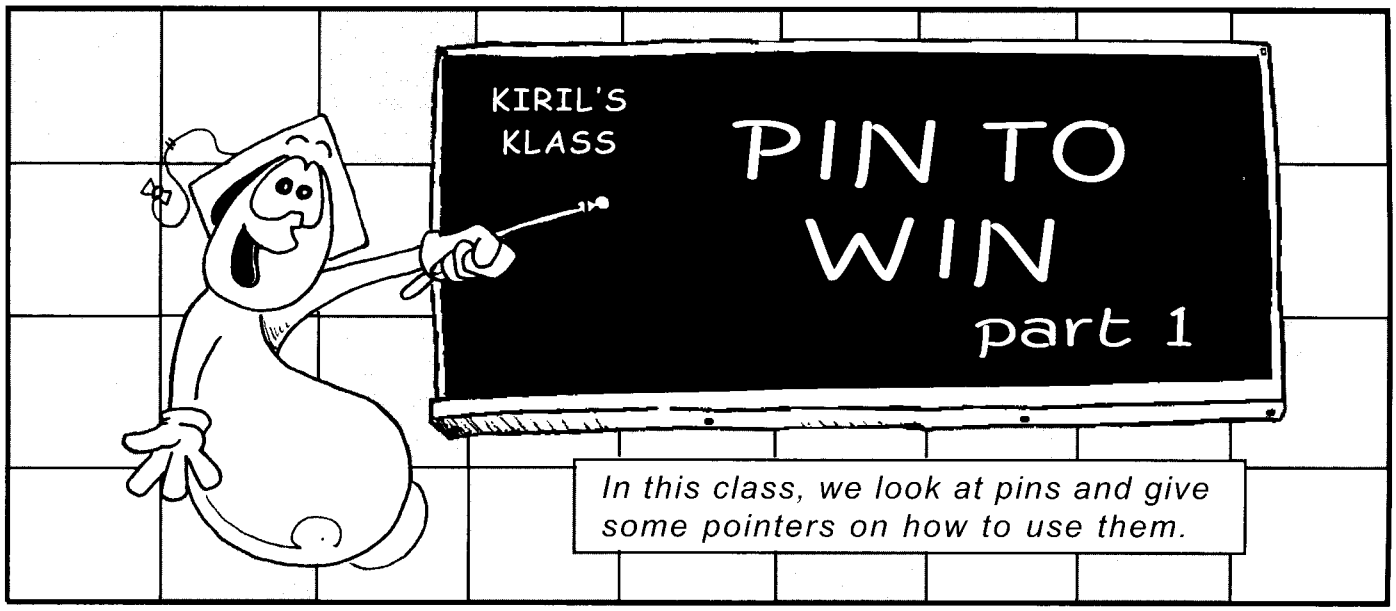
❽ a b c d e f g h

FIND 4 FORKS



❾ a b c d e f g h

PLACE QUEEN ♕ SO SHE ATTACKS ALL SIX PIECES



A *pin* is an arrangement of three pieces along the same line. The first piece (white in the examples) attacks the second one (black) and stops it from moving, because if it moves, the piece behind it (black) will be taken.

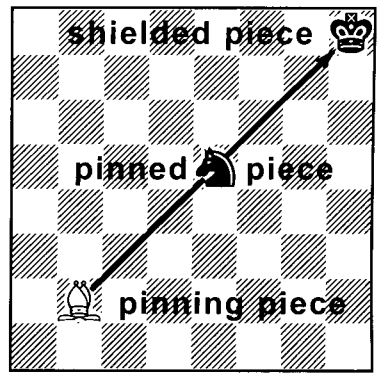
In these three diagrams, white has the "pinning piece" (also called the *pinner*). The black piece in the middle is the one that's "pinned". And the black piece behind it is the "shielded piece".

Since pins go on a straight line, the pinner can only be a queen, rook, or bishop.

A shielded piece is either very valuable, as in examples #1 (king) and #2 (queen), or it is unprotected like in #3 (rook).

An *absolute pin* is when a piece is pinned to the king and has no legal moves (#1). When the pinned piece can move if it wants to (#2 & #3), we call it a *relative pin*.

❶



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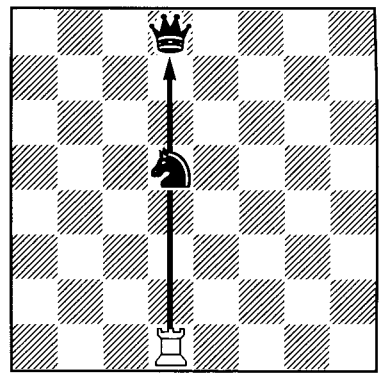

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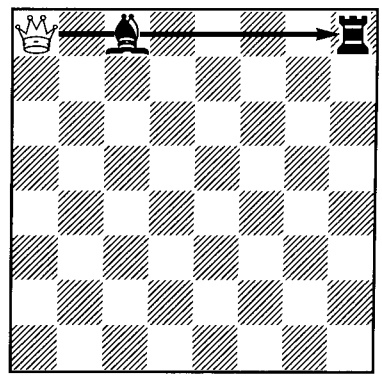
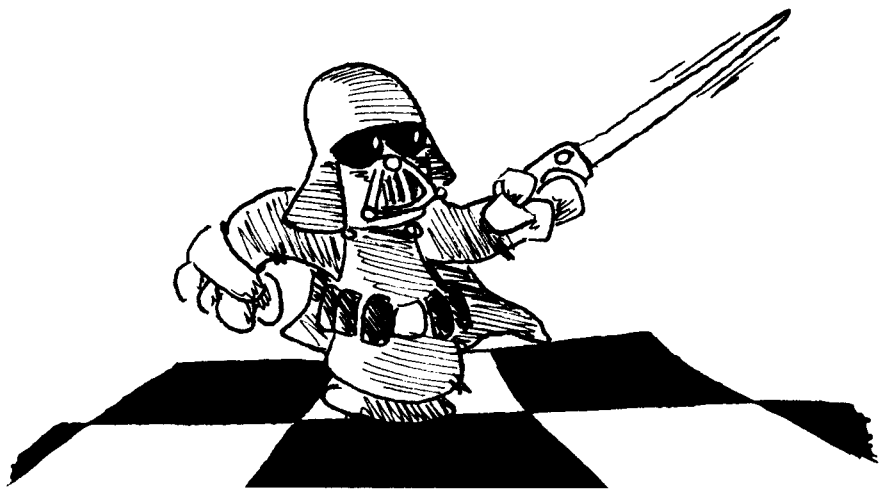




The easiest way you can *pin to win* is by pinning a piece of higher value. In position #4, White can win the exchange, and the game, with the move 1.Bd5! (1...Kf8 2.Bxf7 Kxf7)

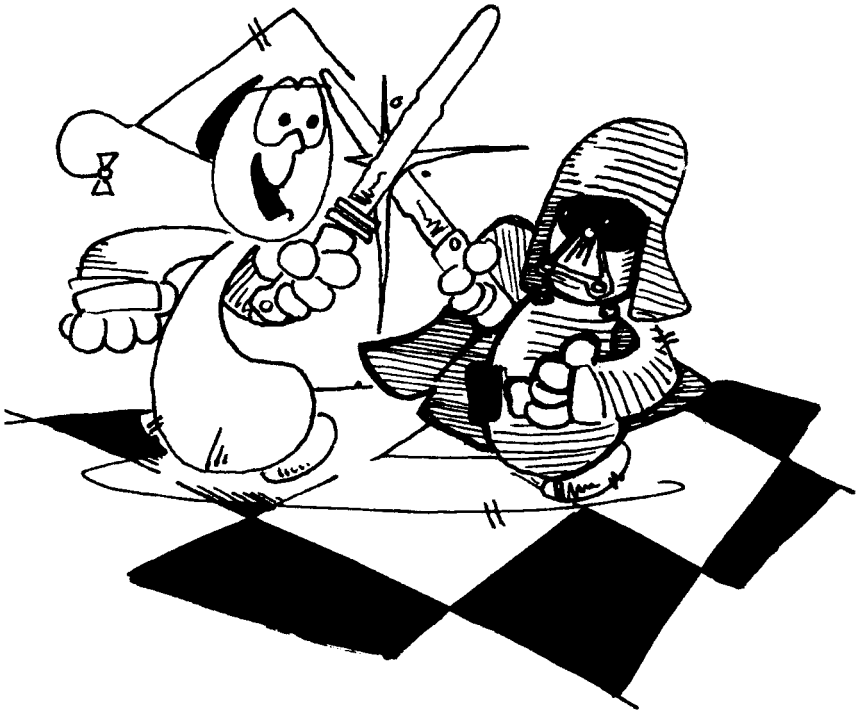
Another good tactic is to pin an unguarded piece that can't be defended. If it were black's turn in #4, then 1...Re7 pins and wins the helpless bishop.

Example #5 is similar. White to move picks off the queen by 1.Rhe1 (or 1.Rde1).

Black to play sticks a pin in the knight at f4 with 1...Qg5! None of the white pieces can come to the knight's aid.

A typical method of winning a pinned piece is to attack it with other pieces. In #6, white starts the action by pinning the knight. 1.Bc4! Black defends the knight with 1...Nf6 and white attacks it again by 2.Nc3! So black guards again with 2...Rd7. White piles on a third time by 3.Rad1 and black holds on with 3...Rfd8. But when the fourth white piece joins the battle, the pinned knight on d5 is lost. 4.Re5! (then 5.Nxd5)

The most common way to win a pinned piece is to attack it with a pawn. In diagram #7, white pins the knight with 1.Re1. Black can defend the knight in several ways, but they all lose to 2.f3! (and 3.fxe4).



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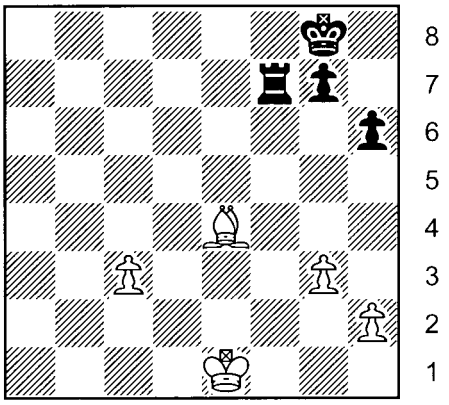

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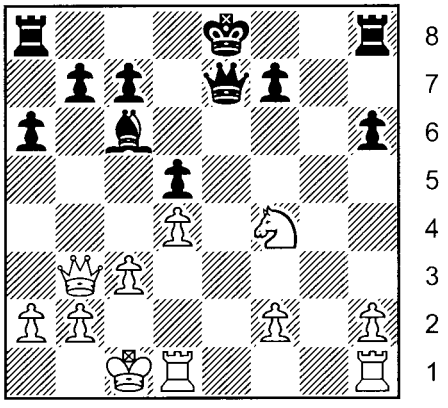

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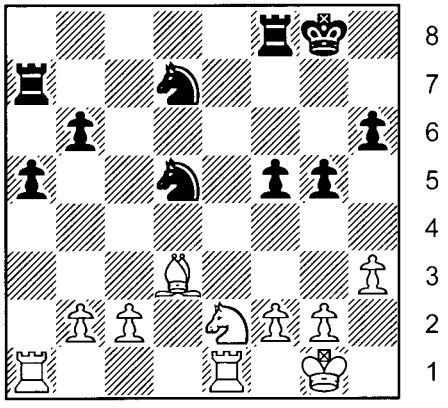

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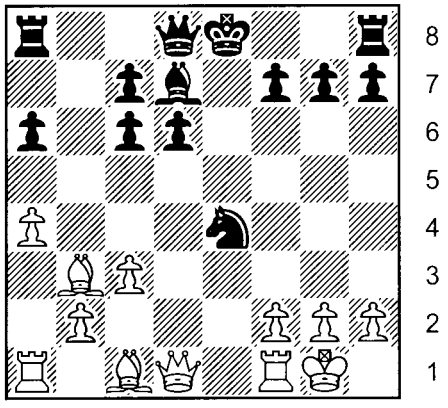


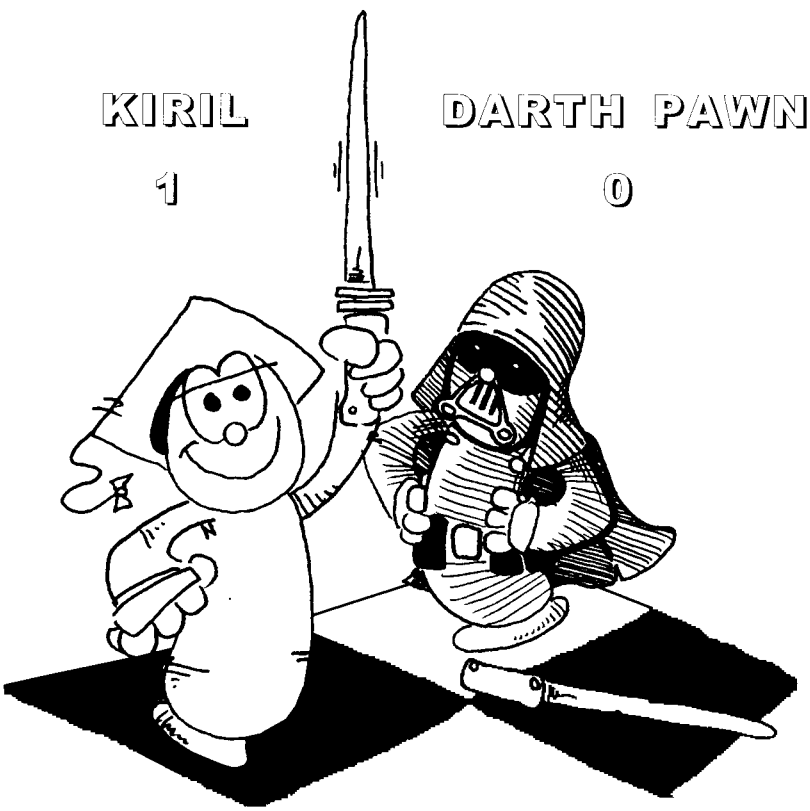
The same thing happens in position #8. The black knight at f6 is pinned by the bishop at h4. White wins the knight (for a pawn) by pushing the e-pawn with tempo. 1.e4! gains a move by threatening the black bishop at f5. (1...Bxe4? fails to 2.Nxe4!) After 1...Bg6, the pawn marches on. 2.e5! dxe5 3.dxe5 (followed by 4.exf6)

A pinned piece does not defend the squares that it appears to. This gives us a great way to *pin and win!* We put our pieces on those "guarded" squares and the opponent can't take them!

In example #9, the black g-pawn is pinned by the rook at g1. This means that f6 and h6 are not really defended! White can win black's queen with 1.Nf6+ Kh8 2.Nxe8 but then black gets the white queen by 2...Nb3+! 3.Kb1 Nxd2+. *Whoops!* The white c-pawn was pinned too.

The best first move is 1.Qh6! and a forced mate. After 1...Ne6 (or 1...g6), to stop checkmate at g7, the *pin-o-ramic* finish is 2.Nf6+! Kh8 3.Qxh7#.

The final two positions are quiz positions for you. It's white to play in diagrams #10 and #11. Can you find the way to pin and win? ☞ 227



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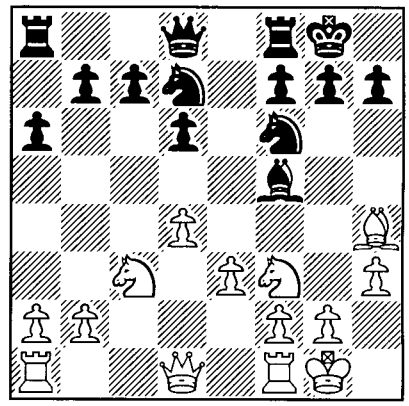

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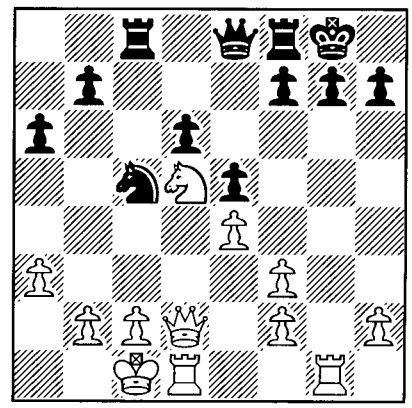

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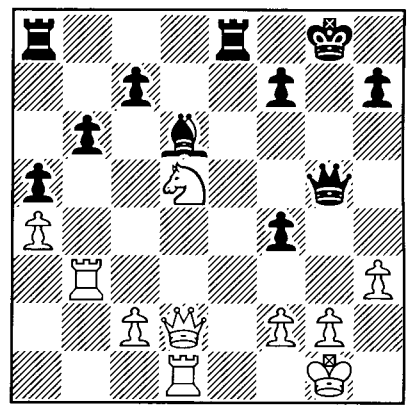

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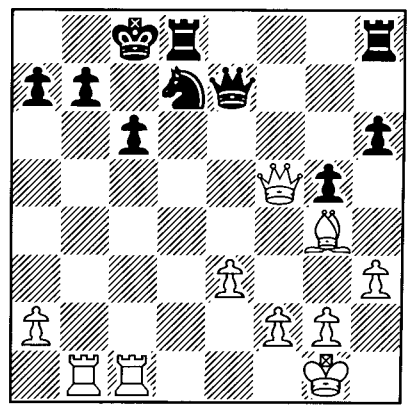
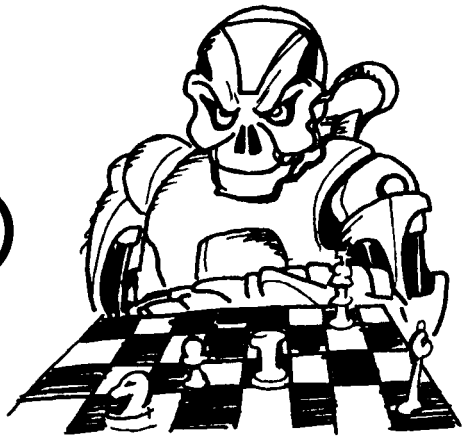


CHESS LINGO



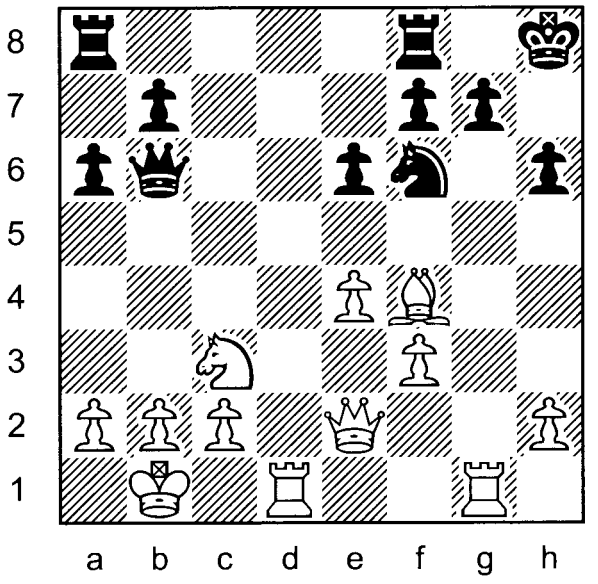
LET'S TALK "THREAT"

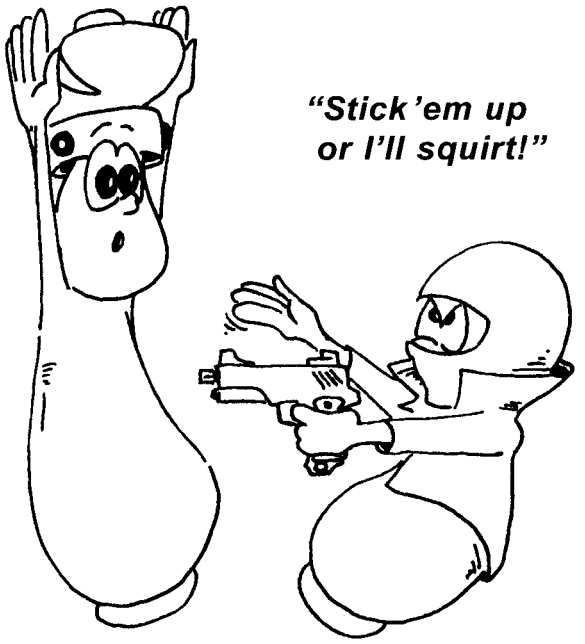
In real life, it's not very nice to "make threats". That means telling somebody that you're going to do something bad.

But in chess, threats are part of the game! We *threaten* each other with moves. The usual way is to attack a piece or to set up a mate.

A *threat* is any strong move that will be played next turn if it is not stopped.

In our example, if white plays 1.Be3, the threat is to capture the black queen.





"Stick 'em up or I'll squirt!"

Or with 1.Bd6, white threatens to win the exchange by Bxf8.

Another option is to play 1.Qg2, threatening checkmate at g7.

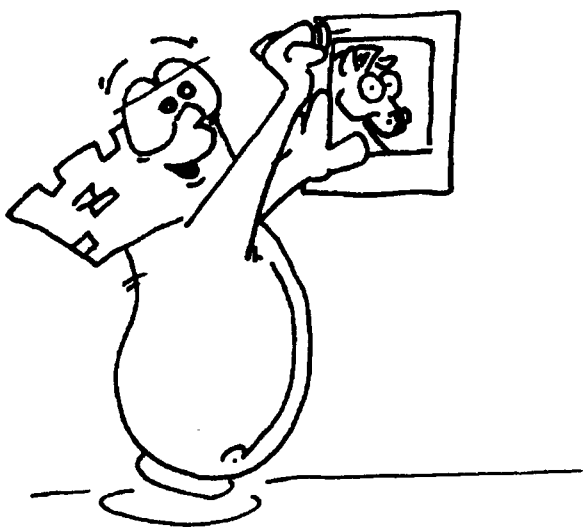
Some threats are "*tactical*". Not everybody will realize that 1.Qd2 threatens the sacrifice Bxh6.

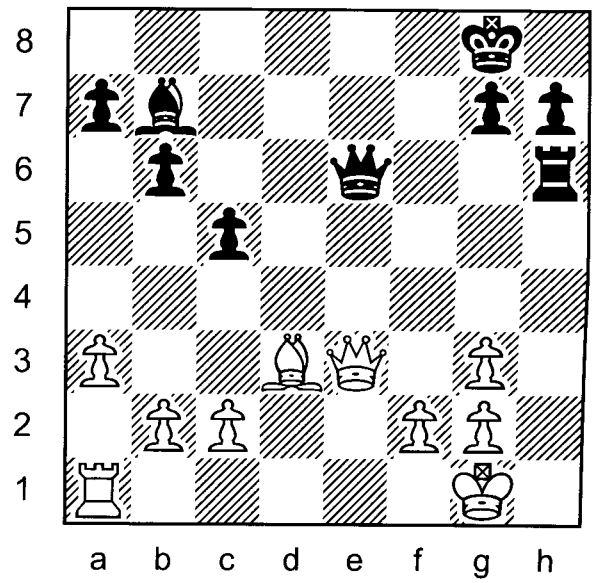
Other threats are "*positional*". On 1.Be5, the threat is to double the black f-pawns by Bxf6. Since white is ahead in material, we can also say that 1.Qe3 threatens to trade queens.

And here's a tip from the Biffer: *Every time your opponent moves, ask yourself, "Is there a threat?"*

COMBO MOMBO !!

SPOTLIGHT ON PINS

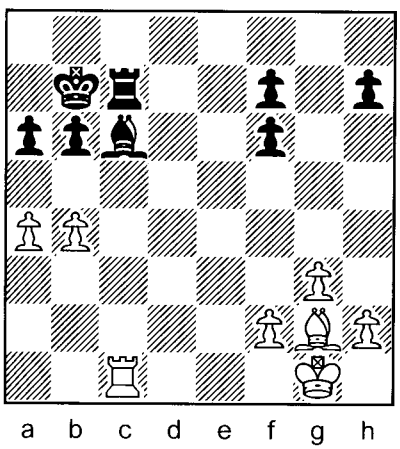




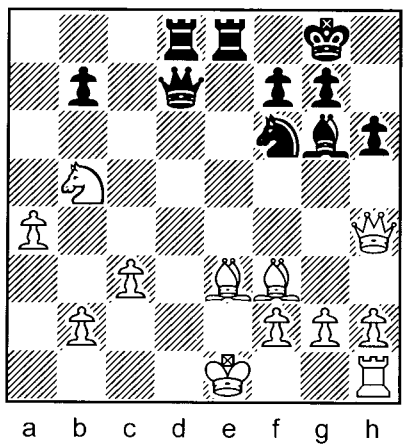
Many combinations are based on *pins*. A piece is *pinned* when it is attacked and can not move because another valuable piece is behind it. It's like a pin sticking a piece of paper to the wall!

♔ In this diagram, white could pin a rook and win the exchange with 1.Qxe6 Rxe6 2.Bc4. But even better is pinning right away by 1.Bc4! The pinned queen is lost since taking with 1...Qxc4 allows 2.Qe8# (1...Bd5 2.Bxd5!)

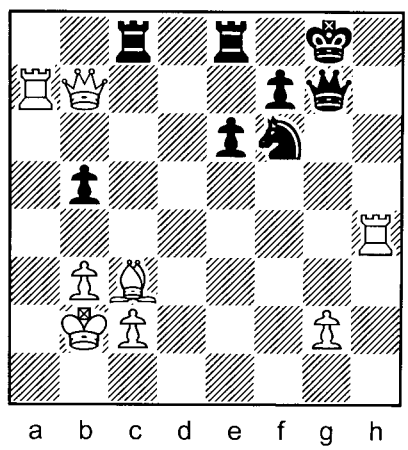
♚ Black to move forces mate. 1...Rh1+! decoys the king so that the pawn on g2 is pinned. After 2.Kxh1, black continues 2...Qh3+! 3.Kg1 Qxg2#.



❶ WHITE TO MOVE
Win Material



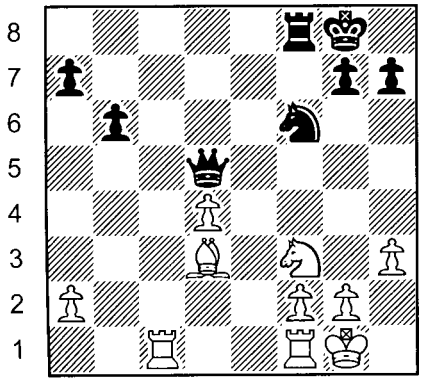
❷ BLACK TO MOVE
Mate in 3



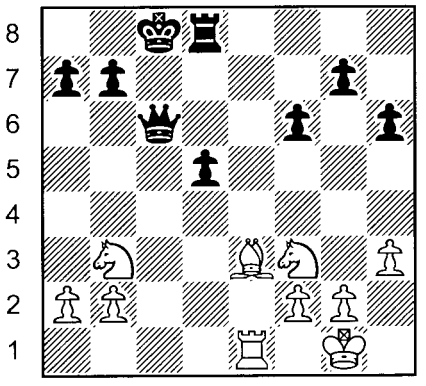
❸ WHITE TO MOVE
Win Material

TACTICS 101

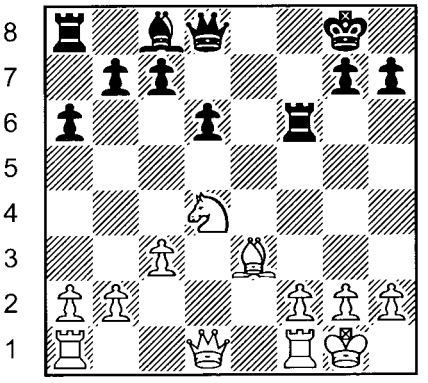
WHITE TO MOVE **FIND the PINS** *WIN MATERIAL*



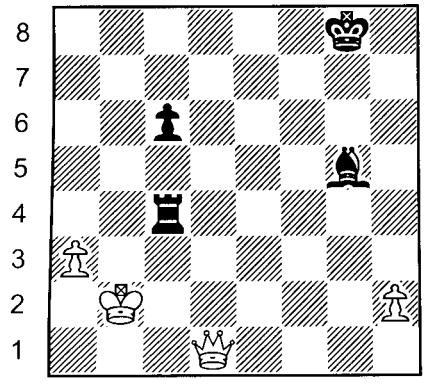
❶ a b c d e f g h



❷ a b c d e f g h

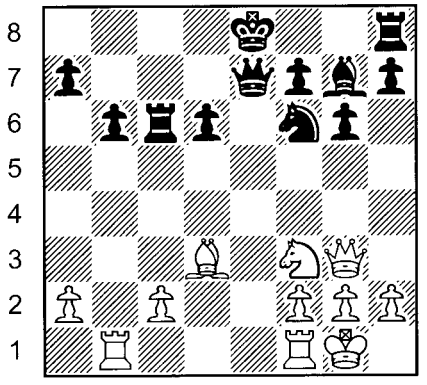


❸ a b c d e f g h



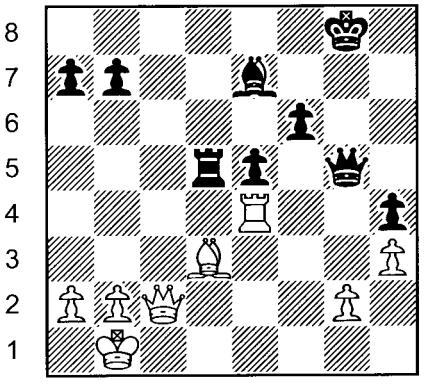
❹ a b c d e f g h

FIND 2 PINS



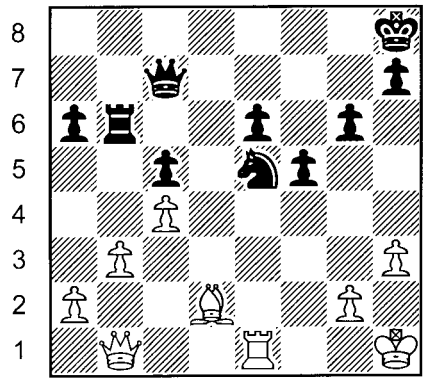
❺ a b c d e f g h

FIND 3 PINS



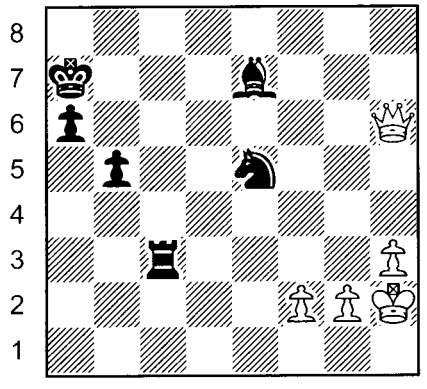
❻ a b c d e f g h

FIND 4 PINS



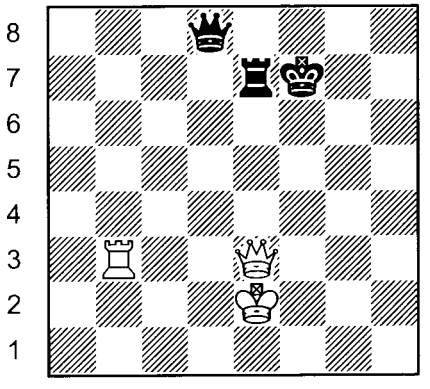
❼ a b c d e f g h

FIND 5 PINS



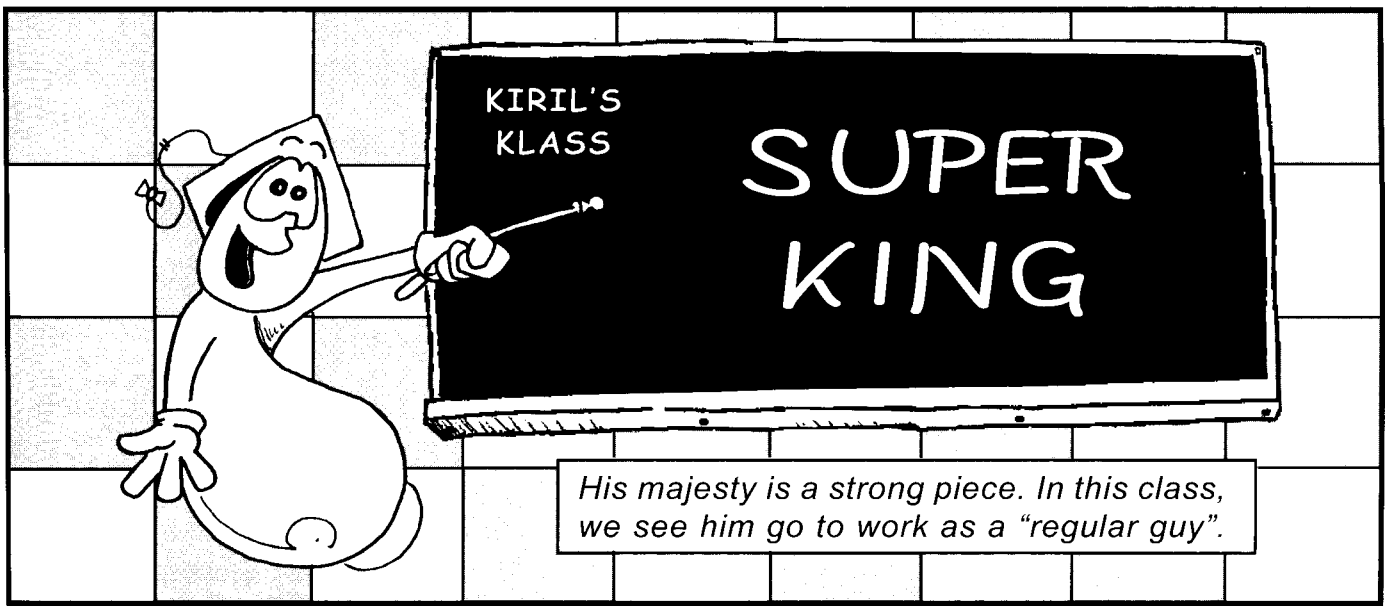
❽ a b c d e f g h

FIND A MOVE THAT
PINS TWO PIECES



❾ a b c d e f g h

THE QUEEN IS PINNED
CAN YOU SAVE HER?



His majesty is a strong piece. In this class, we see him go to work as a "regular guy".

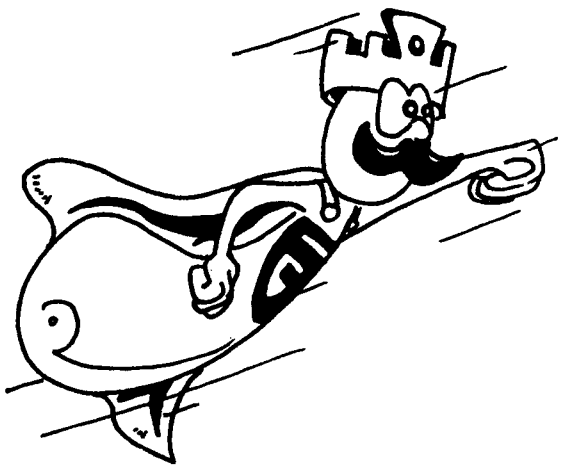
The king doesn't get many chances to be a hero. He always has to think about his own safety.

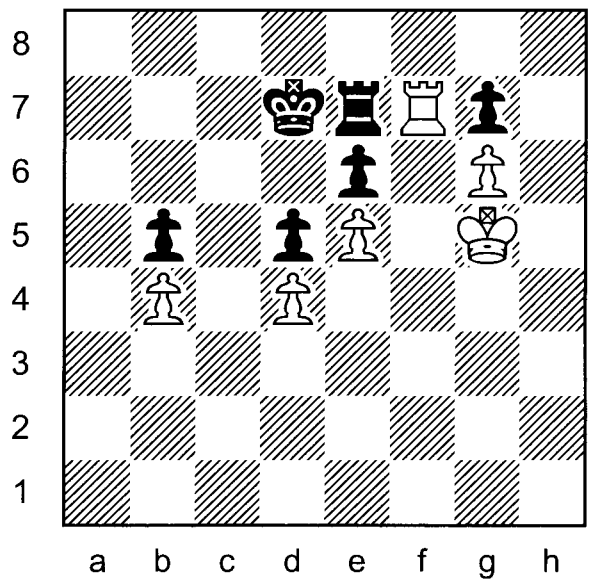
Instead of being a brave leader, he usually hides like a coward behind his pawns. How embarrassing.

But all that changes in an endgame. With fewer pieces on the chessboard, the danger of checkmate is reduced. The king can come out and fight like any other piece.

Kings are powerful. They attack (or defend) every square around them. In the endgame, a king is stronger than a knight or bishop.

If we gave a "material value" to the king, he would be worth 4 points!





Our first example shows how a king can overpower a rook.

The pawns are all locked up and it looks impossible to get through them. But the white king has an idea!

1. Rxg7! Rxg7

2. Kh6!

For the price of a rook, the king and g-pawn are free to advance. The black rook is no match. (2.Kf6 also wins.)

2. . . . Rg8

3. Kh7 Re8

4. g7 Ke7

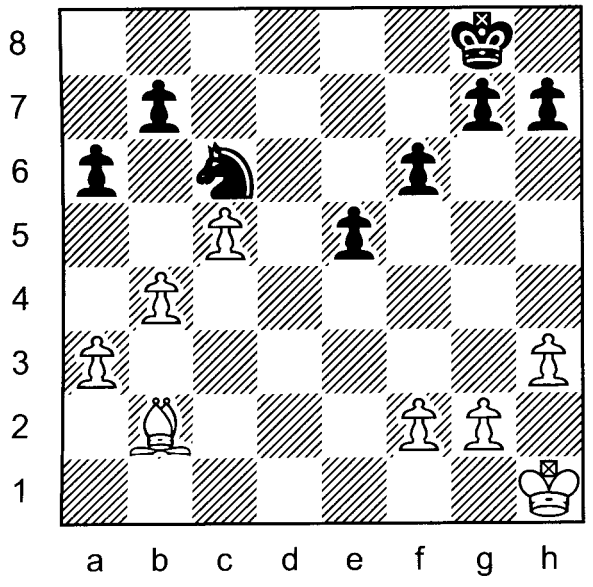
4...Re7 5.Kh8 Re8+ 6.g8=Q will lead to the same thing.

5. g8=Q Rxg8

6. Kxg8 Ke8

7. Kg7

Material is equal again, but won't be for long. The white king is in position to win the black e-pawn. 7...Ke7 8.Kg6 Ke8 9.Kf6 Kd7 10.Kf7 Kd8 11.Kxe6 1-0



Like a knight, the king is a short range piece. He has to be developed to show his strength. He can't help us much if he's sitting on the back rank.

One of the first things we should do in an endgame is activate our king.

The position above looks fairly even. But white loses because the black king can come to the centre so quickly.

1. . . . Kf7!

2. Kg1

If white tries to advance some pawns by 2.Bc3 Ke6 3.a4, black plays 3...Nd4! and wins after 4.Kg1? Ne2+ 5.Kf1 Nxc3 or 4.Bxd4 exd4 5.Kg1 Kd5 6.Kf1 Kc4.

2. . . . Ke6

3. Kf1 Kd5

4. Ke2 Kc4!

Checking with 4...Nd4+? is a needless complication which lets the white king advance. 5.Kd3 e4+ 6.Ke3 Nf5+ 7.Kf4

5. Kd2 Kb3!

The king is very good at attacking a group of pawns. Once he gets beside them or behind them, the pawns have trouble defending themselves.

5...a5!? was also an excellent move. (6.b5 Kxb5 or 6.bxa5 Nxa5 7.Kc2 Kxc5)

6. Kc1

6.Bc1 Nd4 7.Kd3 Nc2 8.Ke4 Nxa3

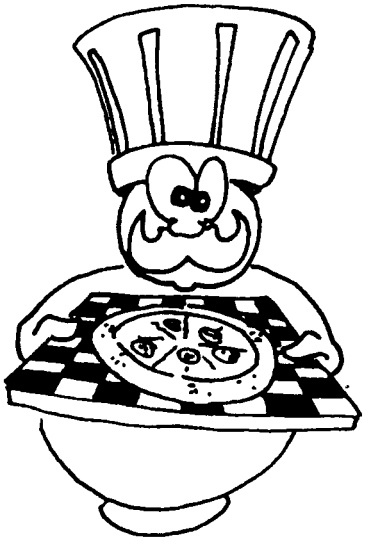
6. . . . Nd4

7. h4

Exchanging pieces leaves a hopeless pawn ending. 7.Bxd4 exd4 8.Kd2 Kxa3 9.Kd3 Kxb4 10.Kxd4 a5

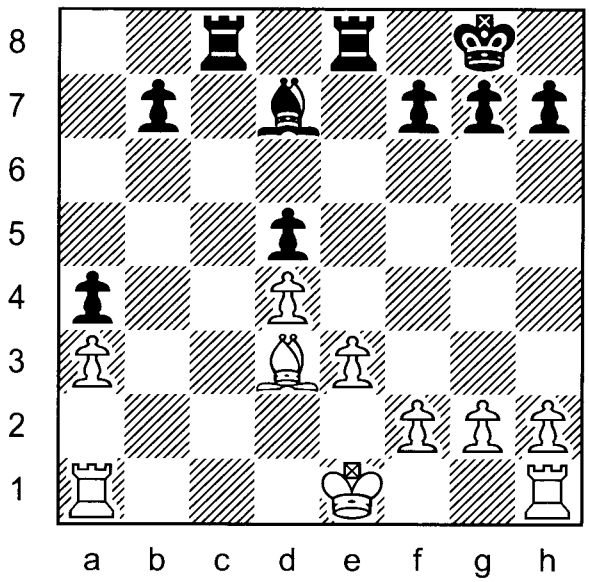
7. . . . Nc2

And now the white pawns will start to disappear. 8.h5 Nxa3 9.g3 Kxb4 0-1



THE PIZZA KING

Even before the endgame is reached, we should think about getting the king ready for action.



In this diagram, some players might castle automatically if they were white. But the endgame is near and the king's services will be needed. So it's better to leave him in the centre and free the rook on h1 with ...

1. Kd2!

The king on d2 will also allow white to challenge black's control of the c-file and to keep a black rook out of c3.

Let's look at the trouble white can get into after 1.0-0? Rc3! 2.Rfd1 Rec8

3.Kf1? Rxd3! 4.Rxd3 Bb5
5.Ke2 Rc2+ 6.Kf3 Bxd3
5.Rd1 Rc3 6.Ke2 Rxa3

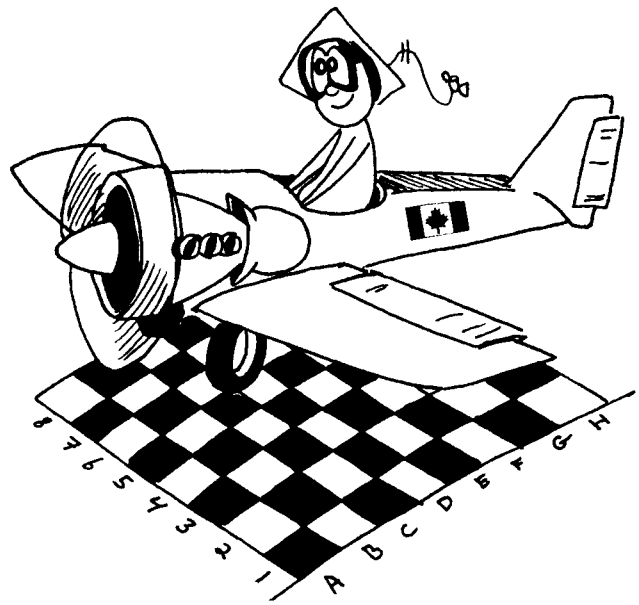
3.Rab1? Rxa3 4.Rxb7? Rxd3!
5.Rxd3 Rc1+ 6.Rd1 Rxd1#

1. . . . Rc7

Black prepares to double the rooks.

2. Rhc1 Rec8

3. Rxc7 Rxc7



4. Rc1

Without the king's support, this move would be unplayable.

4. . . . Rxc1

4...Bc6? 5.Bb5! Kf8 6.Bxa4 Oops!

5. Kxc1

The white king is forced to take a step backwards. But he is still better placed for the endgame than the black king.

The key feature in the position is the weak black pawn on a4. The black king cannot arrive in time to stop the white king and bishop from winning it.

5. . . . Kf8

6. Kc2!

Grabbing a pawn with 6.Bxh7? loses (now and next turn) because the white bishop gets trapped by 6...g6 7.h4 Kg7. White focuses on the target at a4.

6. . . . Ke7

7. Kc3 h6

Black defends the h-pawn to avoid the line: 7...Kd6 8.Bxh7 g6 9.h4 Ke6 10.h5! (10...Kf6 11.hxg6 Kg7 12.gxf7!)

8. Kb4 Kd6

9. Bb5

The a-pawn is about to say good-bye.

9. . . . Bf5

Trading down with 9...Bxb5? 10.Kxb5 would give white an easy pawn ending. (10...h5 11.Kb6! g5 12.Kxb7 f5 13.Kb6)

10. Bxa4 Be4

11. Kb5!?

11.g3 or 11.f3 are normal ways to win.

11. . . . Bxg2

Guarding b7 is no help. 11...Kc7 12.f3 Bd3+ 13.Kc5 Bc4 14.Bb5 b6+ 15.Kb4 Ba2 16.Bd3 g5 17.Kc3 Kc6 18.a4! f6 19.g4 Kd6 20.Kb2 Bc4 21.Bxc4 dxc4 22.Kc3 Kd5 23.e4+ Kd6 24.Kxc4

12. Kb6

The white king leads the way, clearing a path for his a-pawn.

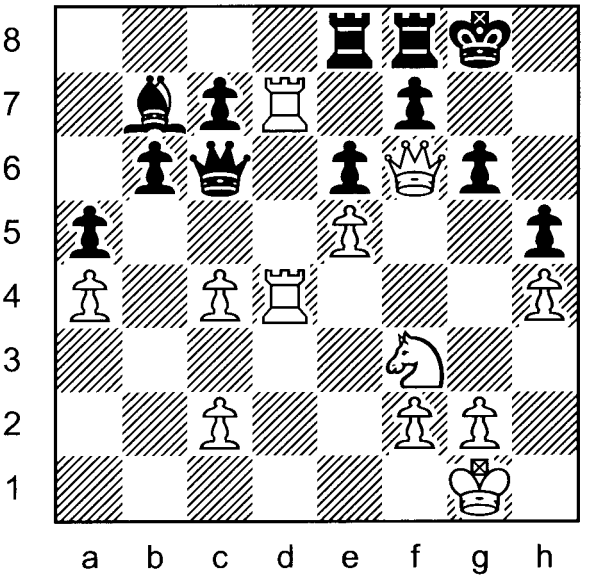
12. . . . g5

13. Bb5 f5

14. Kxb7 h5

15. a4 1 - 0

The next example is a dream come true for the white king.



White has a great position. Black can hardly move anywhere. But how does white continue the attack?

The queen and rooks are in perfect spots already. And the white knight is stuck on f3. (1.Ng5? Qxg2#!) That only leaves one other piece.

It's still the middlegame, so we don't usually think of him as an attacker. But this is a job for ... SUPERKING!

1. Kh2!

It's hard to believe, but the white king is heading for h6!

1. . . . Rc8

Black could try to defend by 1...Bc8 but that takes the pressure off g2 and lets white blast things open with 2.g4!

2...Bxd7 3.gxh5

3...Qc5 4.h6! Bc6 5.Qg7#

3...gxh5 mate in 3 ☞ 227

2...hxg4 3.Ng5!

3...Bxd7 4.h5 gxh5 5.Qh6 (6.Qh7#)

3...Bb7 4.f3! gxf3 5.Rxf7 Rxf7 6.Qxf7+ Kh8 7.Qh7#

2. Kg3! Rce8

Black gets checkmated after 2...Qxa4 3.Ng5! (3...Qc6 4.f3! a4 5.Rxf7).

3. Kf4! Bc8

4. Kg5! Bxd7

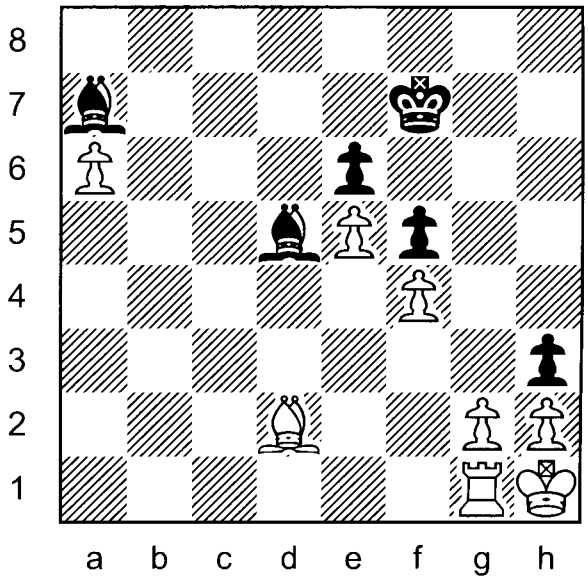
There's no way to keep the white king out of h6. 4...Kh7 allows a mate in 5. 5.Rxf7+ Rxf7 6.Qxf7+ Kh8 7.Kh6! Qd7 8.Rxd7 Bxd7 9.Qh7#

5. Kh6 1 - 0

The queen will make the final move with 6.Qg7# but the real hero of this battle was the king. What a journey!

In case you were wondering, this was an actual game between grandmasters. (Nigel Short - Jan Timman, 1991) Black resigned after 4.Kg5.

Here's a little quiz to end our lesson. White's in a real pickle. Only the bishop can move. (Rb1 is met by ...Bxg2#.)



BLACK TO MATE IN 7

☞ 227

CHESS LINGO

LET'S TALK "TEMPO"

'Tempo' is the Italian word for *time*. It comes from the Latin word '*tempus*'.

In music, tempo is the speed that we play. The quicker the tempo, the faster our beat.

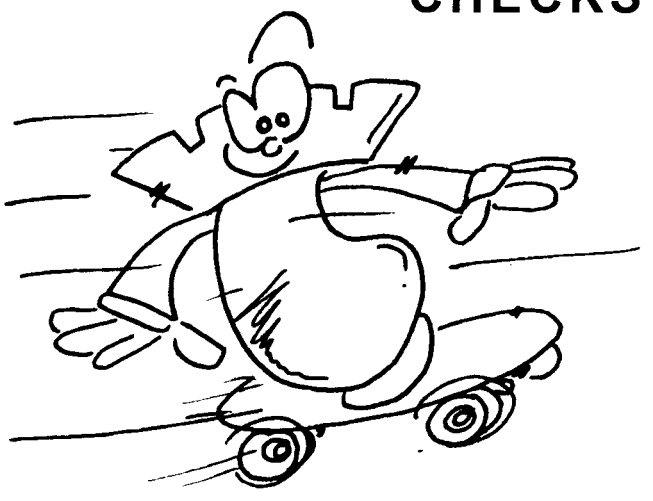
In chess, a *tempo* is just another way to say a *turn to move*. It is the time it takes for one move.

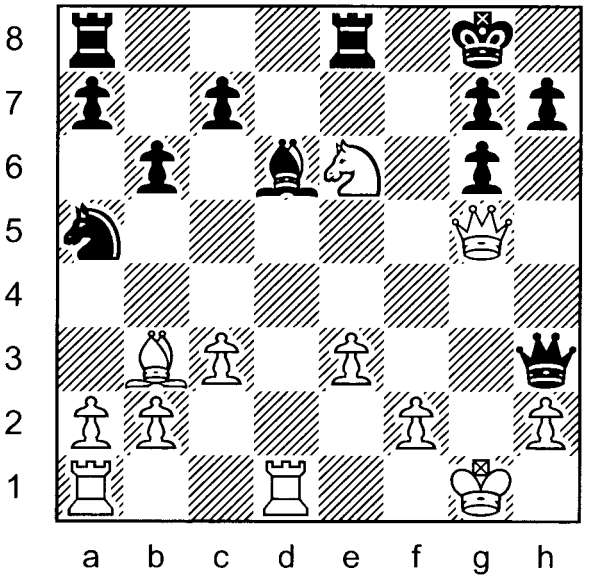
If we "*gain a tempo*", that means we get an extra turn. Check out page 62 for some examples.

When we want to talk about more than one tempo, the plural form is '*tempi*'. This rhymes with *pea*, and not with *pie*. If you forget, it's okay to simply say "*tempos*".

COMBO MOMBO!!

SPOTLIGHT ON DISCOVERED CHECKS



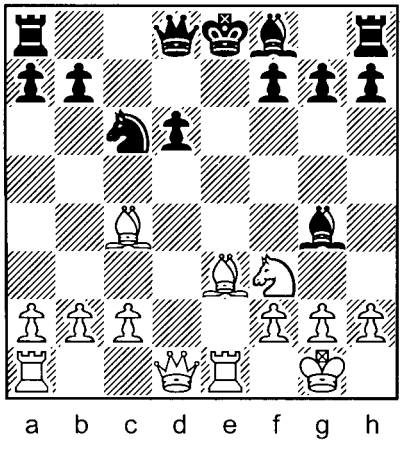


Hey, everyone! It's combo time! Our theme in these exercises is the sneaky *discovered check*.

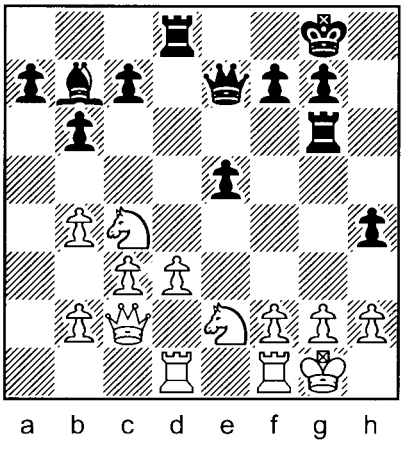
This happens when one piece moves and another one behind it gives check. That can make for some great tactics!

♔ In the diagram, white can win by 1.Nf4+! uncovering check from the bishop. After 1...Nxb3 2.Nxh3 the black queen is lost.

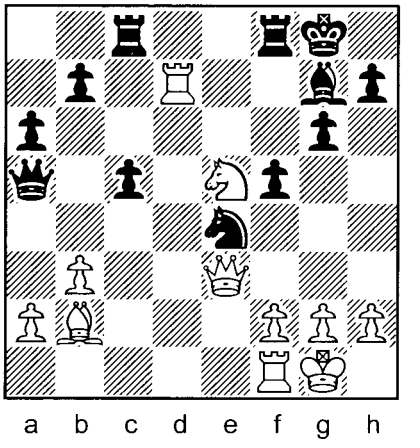
♚ Black to play has mate in 4. 1...Qxh2+ looks good but lets the king run to f1. The right idea is 1...Bxh2+ 2.Kh1 Bg3+! attacking f2 and "disco-checking" with the queen. 3.Kg1 Qh2+ 4.Kf1 Qxf2# is *el finito*.



❶ WHITE TO MOVE
Win Material



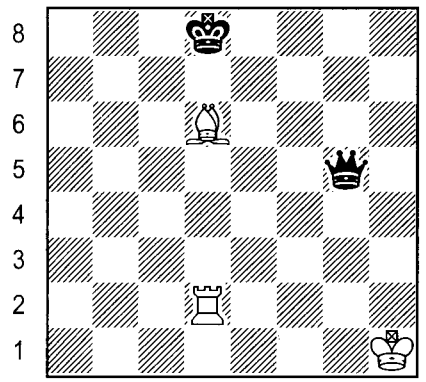
❷ BLACK TO MOVE
Mate in 5



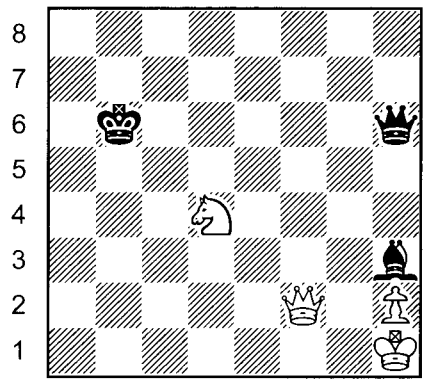
❸ WHITE TO MOVE
Win Material

TACTICS 101

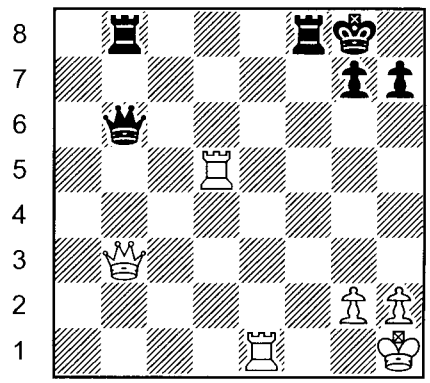
WHITE TO MOVE **FIND the DISCOVERED CHECKS** *WIN MATERIAL*



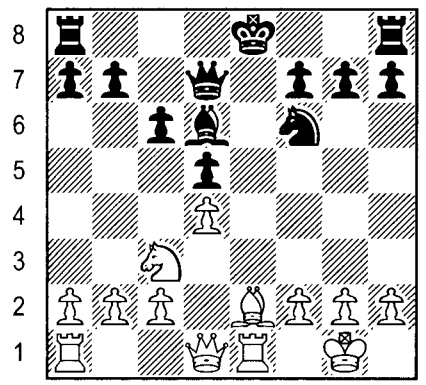
❶ a b c d e f g h



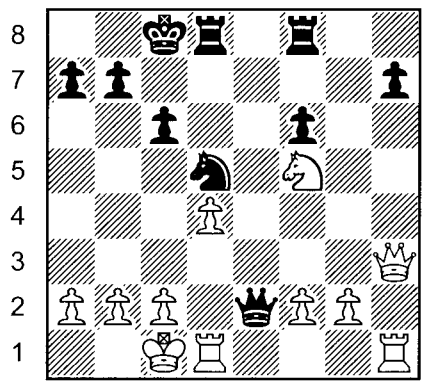
❷ a b c d e f g h



❸ a b c d e f g h



❹ a b c d e f g h



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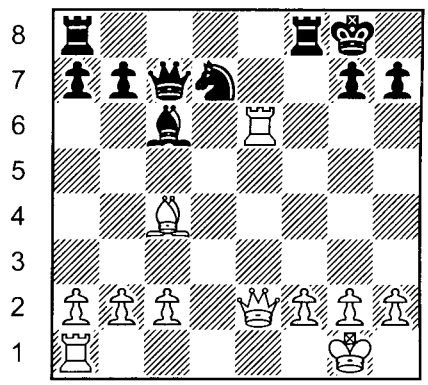
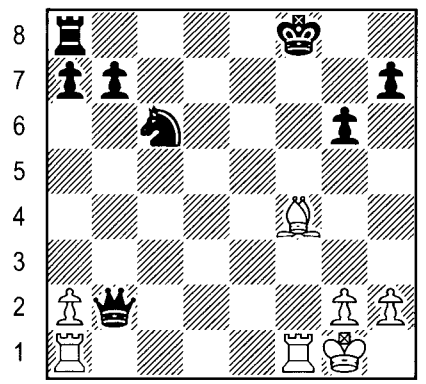
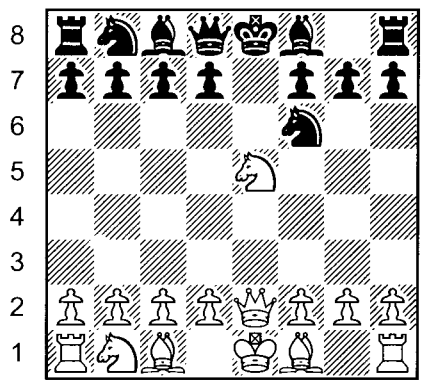


❻ a b c d e f g h



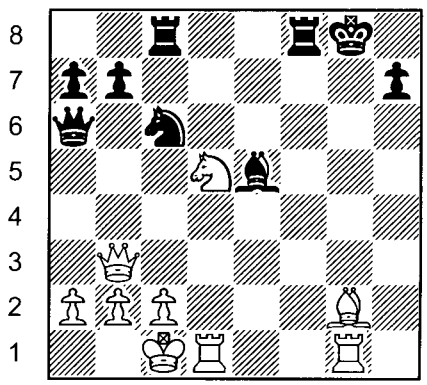
❼ a b c d e f g h

FIND 2
DISCOVERED CHECKS



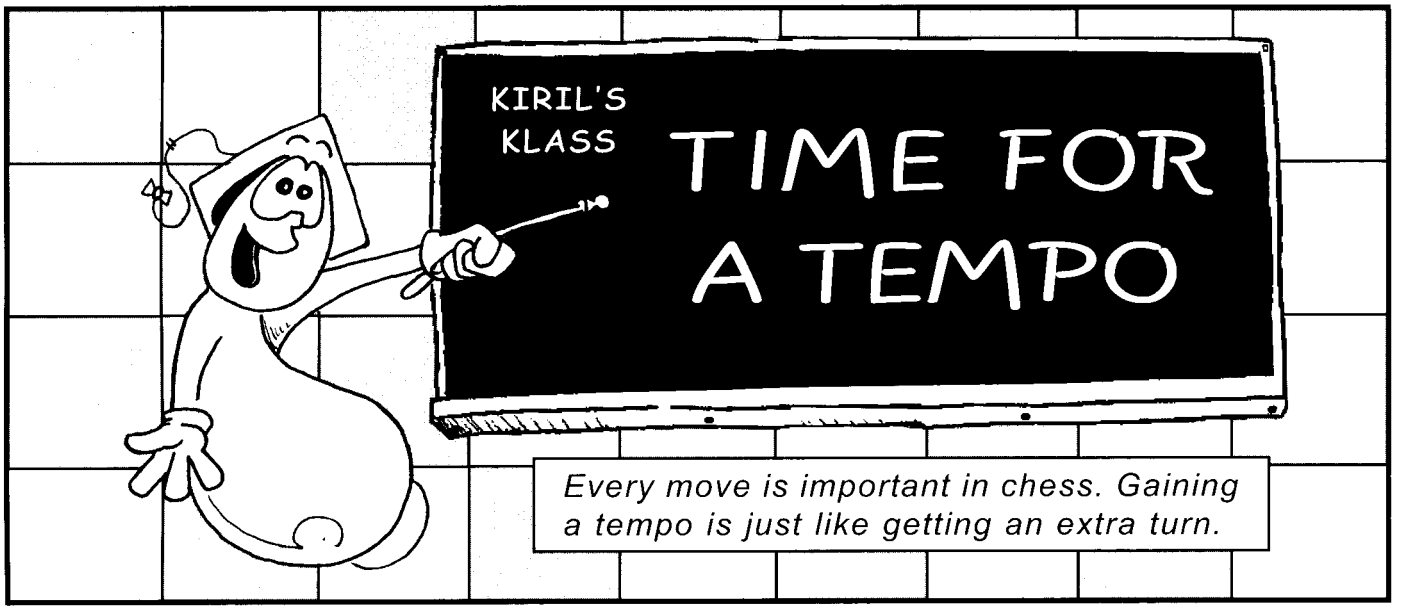
❽ a b c d e f g h

FIND 2
DISCOVERED CHECKS



❾ a b c d e f g h

FIND 6
DISCOVERED CHECKS



Every move is important in chess. Gaining a tempo is just like getting an extra turn.

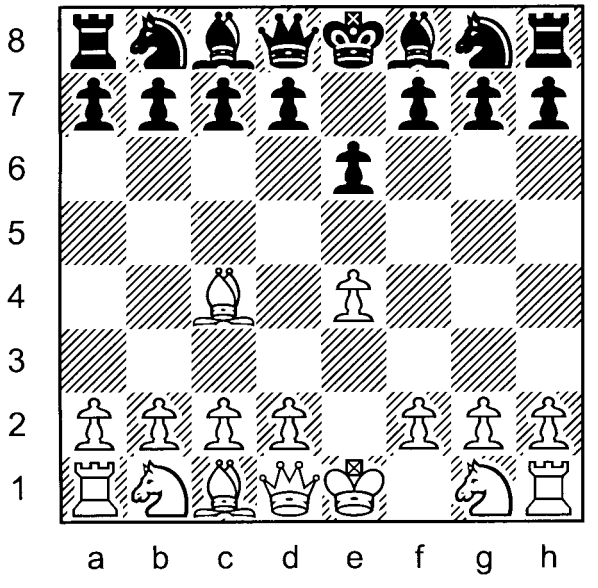
A *tempo* is a turn to move. It's the way we measure time in chess.

Every tempo is valuable because it can be used to improve our position. If we make the other player waste a turn, then we "*gain a tempo*".

This happens when our threats force the opponent to defend with a move that doesn't really help their game.

In the opening, tempi are often wasted when the same piece moves twice.

Our first example is from the French Defence. **1.e4 e6 2.Bc4?**



White's second move was a mistake.

2. . . . d5!

Black fights for the centre and gains a tempo by attacking the bishop.

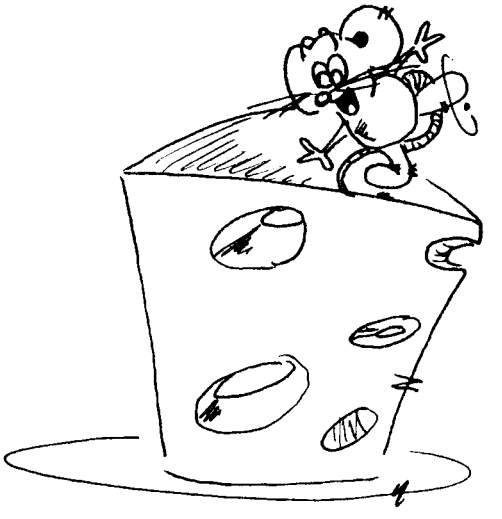
3. exd5 exd5

4. Bb5+?

Checks are not always good moves. Now another tempo will be lost. It was better to play 4.Be2 or 4.Bb3.

4. . . . c6!

Blocking with the pawn supports the centre and threatens the bishop again.



5. Ba4

Driving the bishop back with 5...b5? is wrong here because it doesn't help black to develop. We can only gain a tempo if we make a useful move.

5. . . . Nf6

6. Qf3?

Bringing the queen out early is a good way to lose tempi if the opponent can chase her with developing moves.

6. . . . Bg4!

7. Qg3 Bd6!

8. Qh4

While the queen dodges her attackers, black activates piece after piece.

8. . . . Qe7+!

Checks often win a tempo because the opponent has to take time to save their king. In this case, black develops with check and white has to make a useless king move. (9.Ne2? Qxe2#)

9. Kf1 O-O

10. h3 Re8!

Black ignores the threat to the bishop on g4 and brings the rook to the open file "*with tempo*". (11.hxg4? Qe1#)

11. f3 Ne4!

A crazy move that uncovers an attack on the white queen. (12.fxe4? Qxh4) It threatens a knight fork on g3 too.

12. Qxe7 Ng3+!

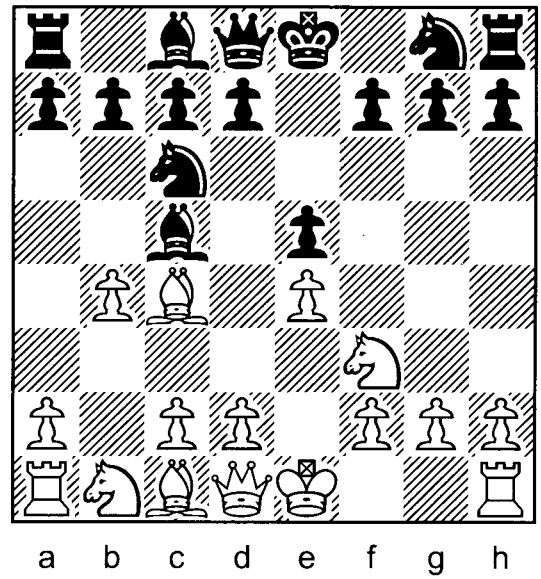
Before taking back on e7, black uses a tempo for an *in-between check*. (Now 13.Kf2 would lose to 13...Nxh1+!)

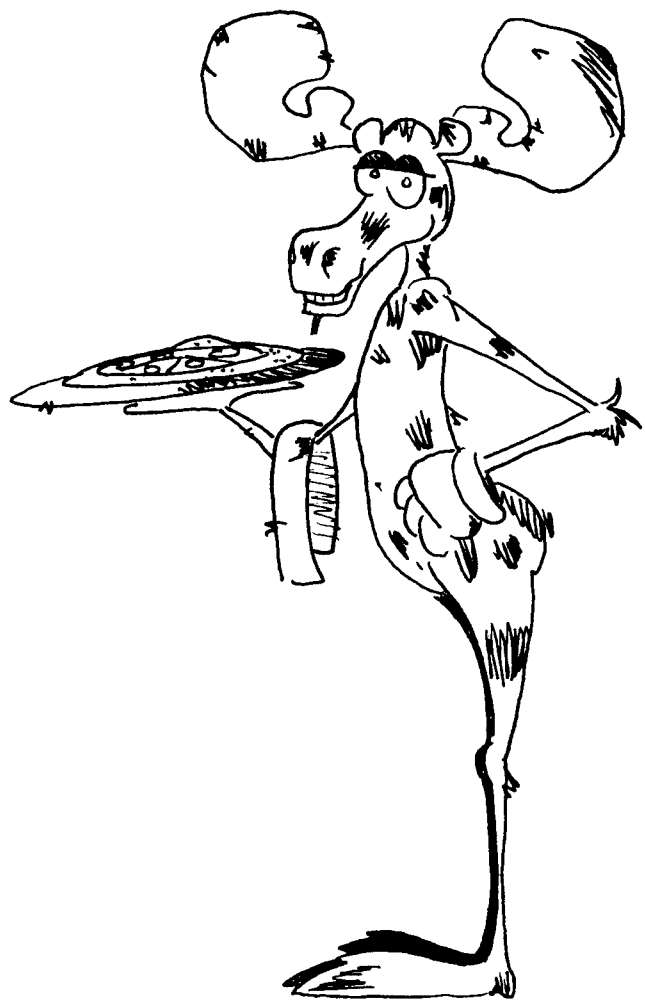
Instead, the game might go: **13.Ke1? Rxe7+ 14.Kd1 Nxh1 15.hxg4? Nf2#**.

A gambit is an opening where a player gives up a pawn for a tempo.

The Evans Gambit begins like this:

1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4!?





White sacrifices the b-pawn to quickly take control of the centre.

4. . . . Bxb4

5. c3

With the bishop on b4 now, this pawn move gains a tempo. It also gets ready to support a white pawn on d4.

5. . . . Bc5

The black bishop moves a third time. A little better is 5...Ba5, but white still has a strong centre after 6.0-0 d6 7.d4.

6. d4!

Gaining more time with another attack.

6. . . . exd4

7. cxd4 Bb4+

This bishop must be getting tired.

8. Bd2 Bxd2+

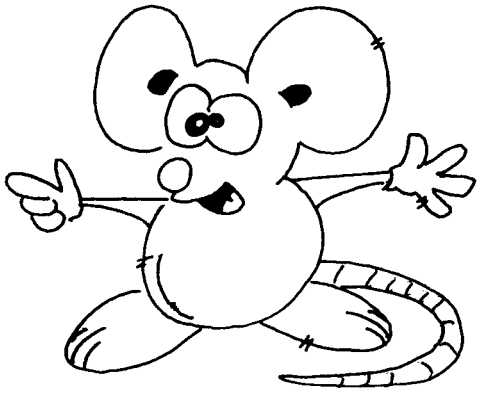
If black plays 8...d6?, white can win a piece with 9.Bxb4! Nxb4 10.Qa4+ Nc6 11.d5 (11...Qf6 12.e5! dxe5 13.dxc6).

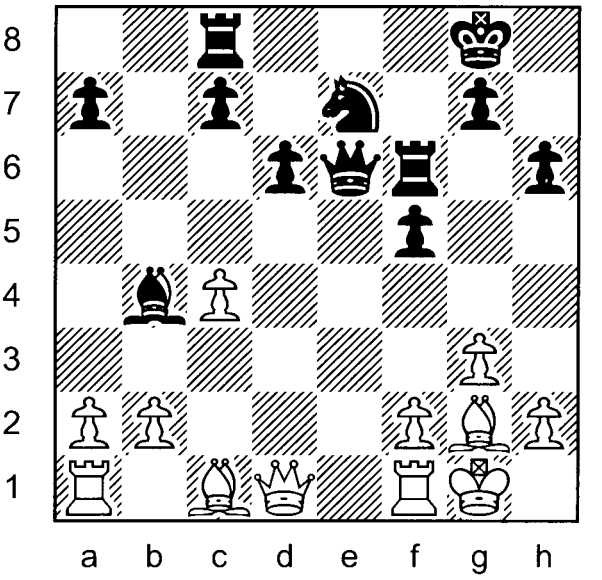
To stop that, the bishop uses a fifth tempo and then vanishes from sight!

9. Nxd2

In return for a pawn, white has a lead in development and a powerful centre.

With three pieces developed to black's one, white is ahead by two tempos.





The best developing moves are those that gain a tempo. In this position, white has several undeveloped pieces. A few "*tempo moves*" bring them to life.

1. a3! Bc5

2. b4 Bb6

The bishop is forced back without loss of time. Now white gains two tempi by attacking the black rook and queen.

3. Bb2! Rf7

After 3...Rg6 4.Re1 Qf7, white wins by 5.c5! dxc5 6.Qd7 Re8 7.Bd5! (7...Nxd5 8.Rxe8+ or 7...Qxd5 8.Qxe8+).

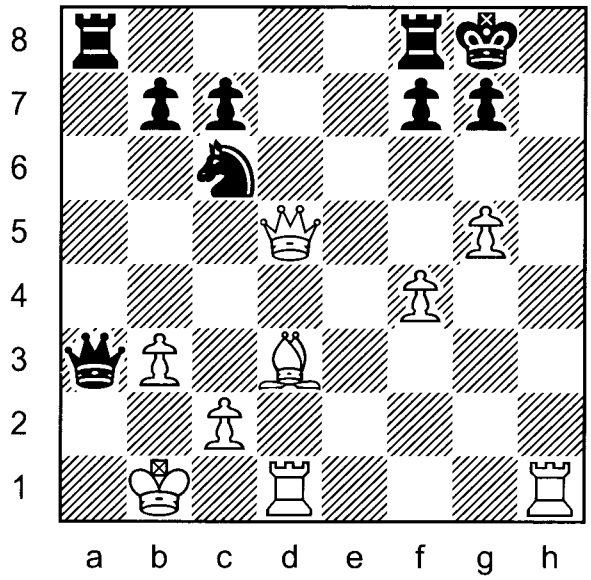
Best is 3...Rff8 but white stands better after 4.Re1 Qf7 5.Qb3 Rce8 6.Qc3.

4. Re1! Qg6

There are no good moves for black:
4...Qxc4? 5.Rxe7! Rxe7 6.Bd5+
4...Qd7 5.c5! (5...dxc5? 6.Qxd7)

5. Bf3

White wins because of the threat Bh5. After **5...Qg5 6.c5! dxc5 7.h4 Qg6 8.Bh5 Qd6 9.Bxf7+ Kxf7 10.Qh5+!**, black has five ways to get out of check. Can you find white's best move against each of them? ☞ 227

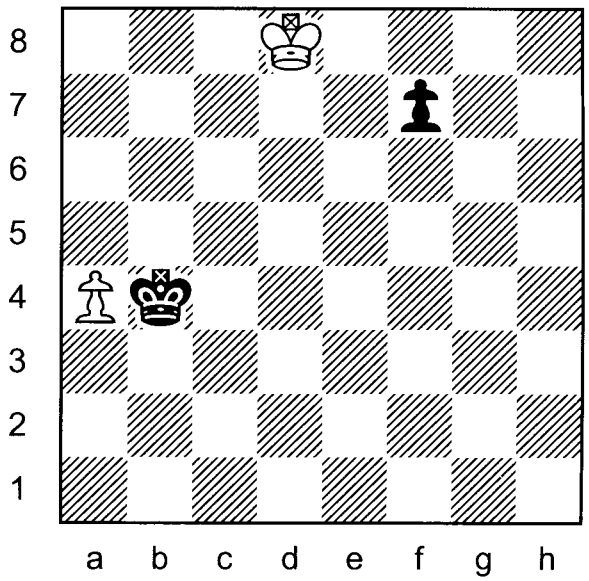


Winning a tempo is often the key to making a combination work.

In this diagram, white is in big trouble on the a-file. There's no time to play for mate on h7 with 1.Qf5. (1...Qa1#)

But white has a way to get the queen to h7 with tempo. Every move has to be check. Do you see it? ☞ 227

One tempo can make all the difference in the world. Imagine if you could have an extra turn just once in each game!



Tempi are important in endings too. In our last position, it looks impossible for the white king to catch the f-pawn. But he wins a tempo by ...

1. Kc7! f5

2. Kb6!

Threatening to advance his own pawn.

2. . . . Kxa4

3. Kc5 ½-½

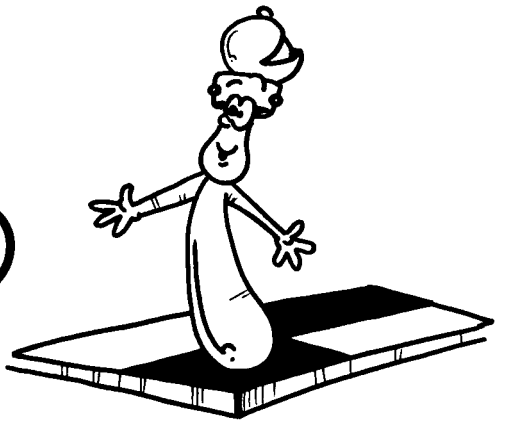
Now the king is close enough to stop the black pawn from queening.

MUZIO, the MOUSE, and ME

TIME FOR A PIZZA!

CHESS LINGO

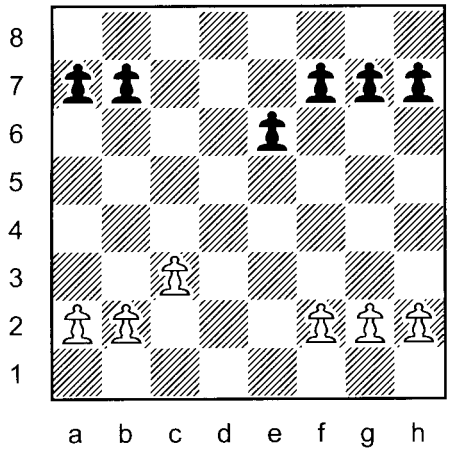
LET'S TALK STRAIGHT



There are three kinds of straight lines on a chess board: ranks, files, and diagonals.

A *rank* is a row of squares that goes sideways. And a *file* is a row that goes from your side towards the opponent.

My own favourite is the *diagonal*, a row that goes at an angle.



A line is "*open*" when there are no pawns on it, and "*closed*" when it's blocked by pawns.

It's a little confusing, but we also call a line "open" if the only pawn in the way is the opponent's and our pieces can move along the line.

In this diagram, the d-file is open. We could also say that the e-file is open for white, and the c-file open for black.

Some chess books use the word '*semi-open*' to describe files where the only pawn is the opponent's.

It means *half open* (the same as in 'semicircle'). In this example, the e-file is semi-open for white. And black has a semi-open c-file.

As a professional bishop, I live my life on diagonals. Over the years, I've learnt a lot about them.

Did you know the word 'diagonal' comes from the Greek language? The prefix 'dia-' means *across* and '-gonal' is *angle*.

In math, a diagonal is a line that joins the opposite corners of a rectangle.

In chess, a *diagonal* is a row of squares, all the same colour, that are connected at the corners.

There are 26 diagonals on the board. I'll bet you didn't know that!

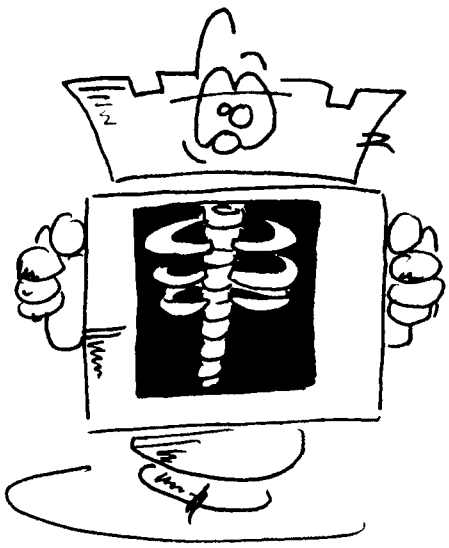
We name the diagonals by giving their two end squares, starting with the one closest to white.

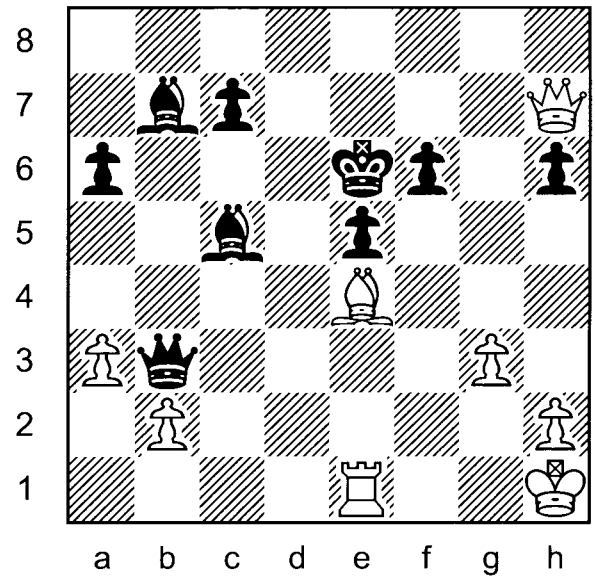
For example, we call the long dark diagonal *a1-h8*. A bishop at g4 is on the *d1-h5* diagonal and also on the *h3-c8* diagonal.

The only two pieces that don't go on diagonals are knights and rooks. It's not easy talking to those guys!

COMBO MOMBO !!

SPOTLIGHT ON X-RAYS





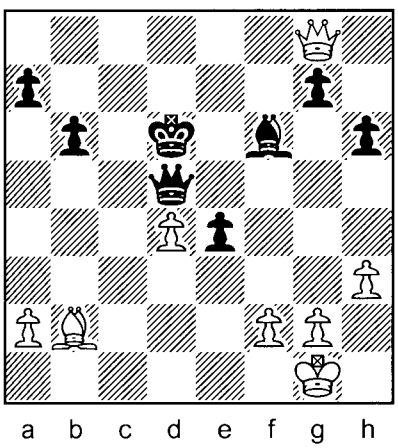
Hey, look, everybody! You can see right through me!

In chess, an *x-ray* is a move that attacks two pieces along the same line. After the first piece (usually a king or queen) moves away, the one behind it is taken.

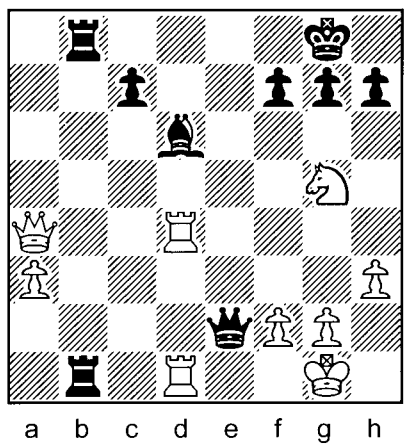
This tactic is also known as a *skewer.* (That's the stick you put food on for a shish kabob!)

♔ In this example, white uses an x-ray attack to win the queen. 1.Qg8+! Ke7 2.Qxb3.

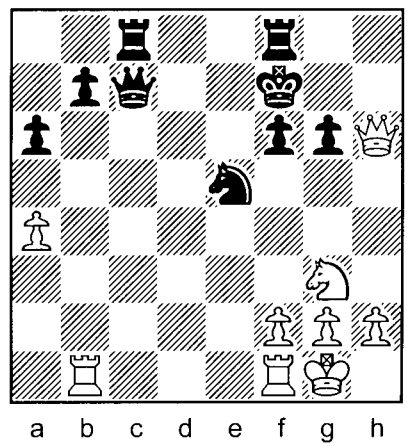
♚ X-rays can also be used for protection. Black has a mate in 2 with the queen sack 1...Qf3+! Her x-ray guard is the bishop on b7. 2.Bxf3 Bxf3#



❶ WHITE TO MOVE
Win Material



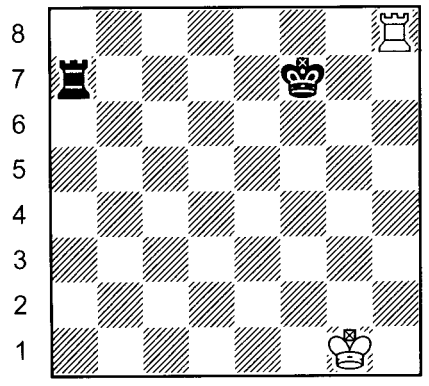
❷ BLACK TO MOVE
Mate in 2



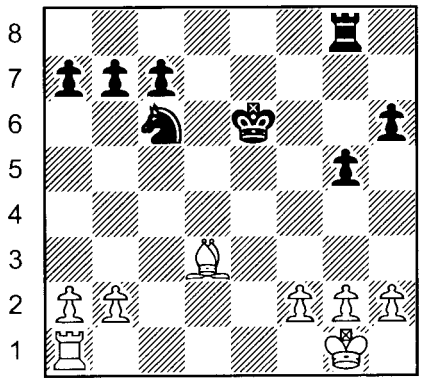
❸ WHITE TO MOVE
Win Material

TACTICS 101

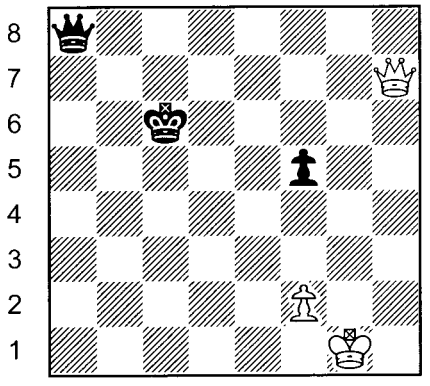
WHITE TO MOVE **FIND the X-RAYS** *WIN MATERIAL*



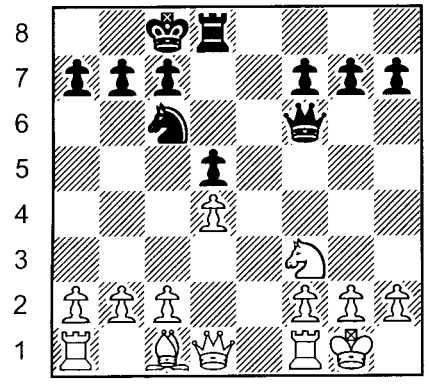
❶ a b c d e f g h



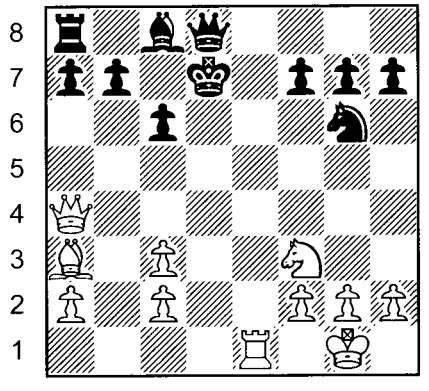
❷ a b c d e f g h



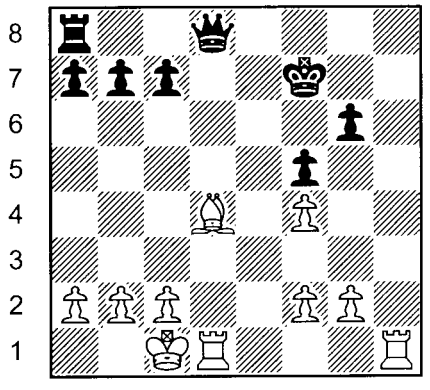
❸ a b c d e f g h



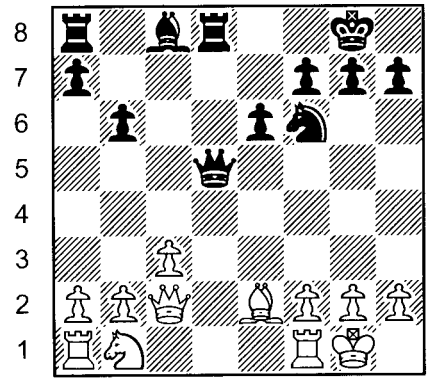
❹ a b c d e f g h



❺ a b c d e f g h

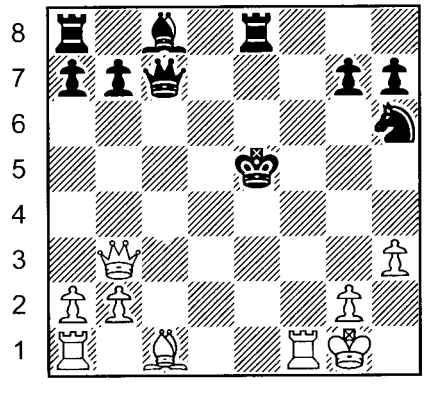


❻ a b c d e f g h



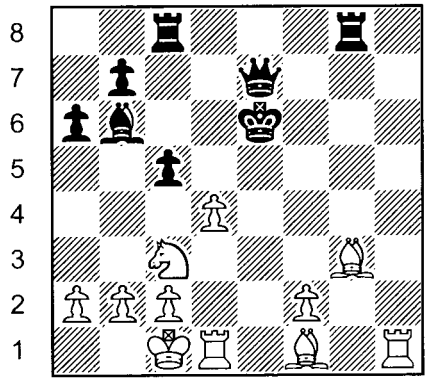
❼ a b c d e f g h

FIND 2 X-RAYS



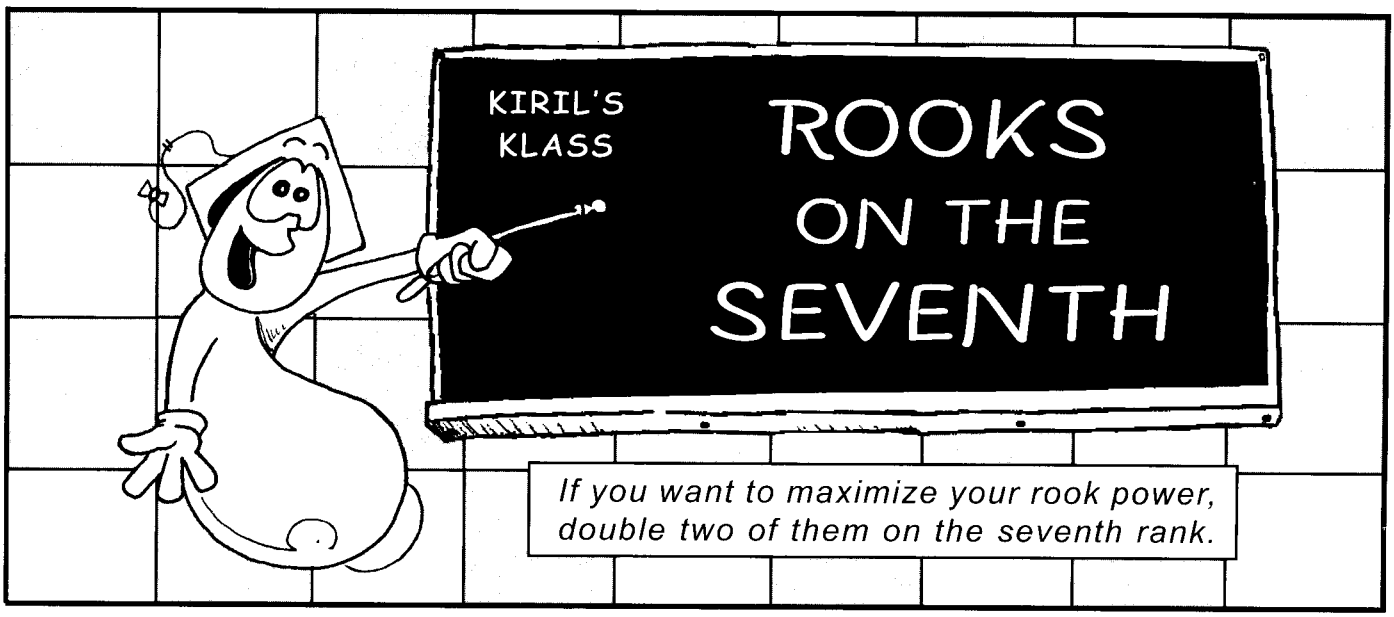
❽ a b c d e f g h

FIND 4 X-RAYS



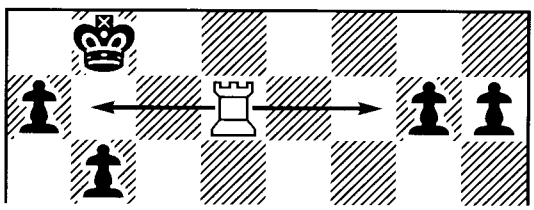
❾ a b c d e f g h

FIND 4 X-RAYS



Rooks are usually glad when pawns and pieces get traded. That's because the rooks grow stronger as the position becomes more "*open*".

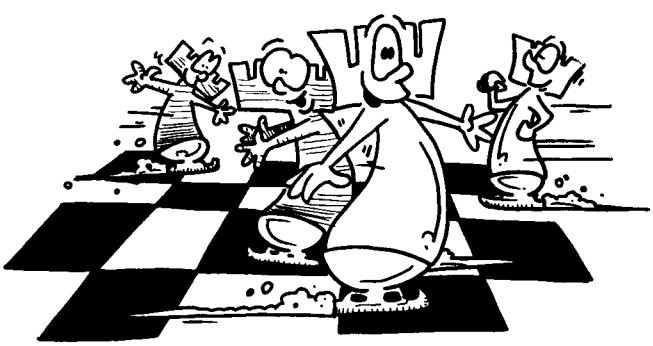
The favourite place for a rook to be is on the "*seventh rank*".



That means the seventh row from your own side of the board. For a black rook, it is rank number 2.

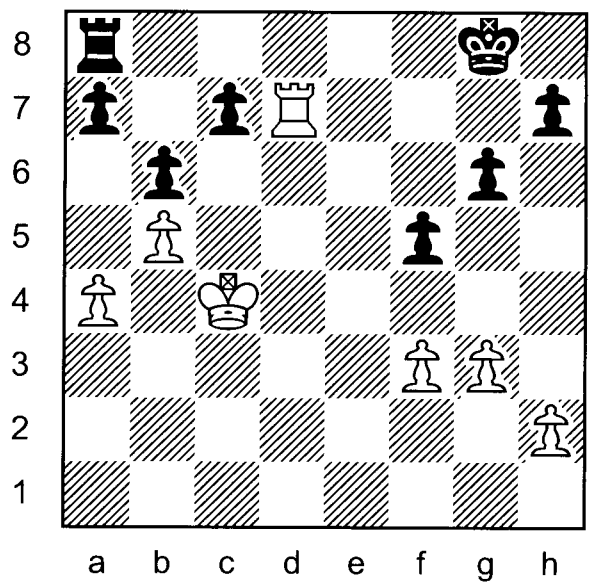
A "*rook on the seventh*" can do two cool things:

- attack unmoved pawns from the side.
- trap the king on the back row.



Sometimes it's worth sacking a pawn to get a rook on the seventh rank.

Black is up a pawn in this position. But white just played the powerful 1.Rd7!



The white rook cuts the black king off along the last rank. Now the king can't "come out to play".

The black pawns at c7 and h7 are also attacked. Because pawns can only go forward, they can't defend themselves very well from the side. Black will have to use pieces to protect them.

White has a winning advantage.

To save the pawn on c7, black has to defend it with the rook. Playing 1...c5 looks like a good idea. But white could take it *en passant*! (2.bxc6 e.p.)

Have you ever been a victim of the en passant rule? (See pages 94 and 212.)

1. . . . Rc8

2. Kd5

Now that the black pieces are stuck on guard duty, white plans to walk his king up and start winning pawns. Black has no good way to counter this plan.

2. . . . h6

3. Kc6 Kf8

4. Rxc7

If black guards a7 now with 4...Ra8, white drives him out by 5.Kb7!

4. . . . Rxc7+

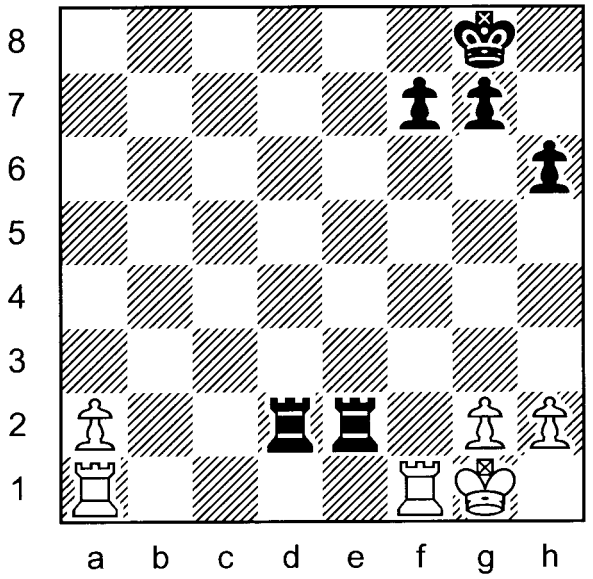
5. Kxc7 1-0

The pawn endgame is losing for black because the white king is better placed. (5...Ke7 6.Kb7 Kd6 7.Kxa7)

The ultimate fun for rooks is when they both get on the seventh rank! That's our main topic in this lesson.

First, let's look at how double rooks on the seventh can lead to checkmate.

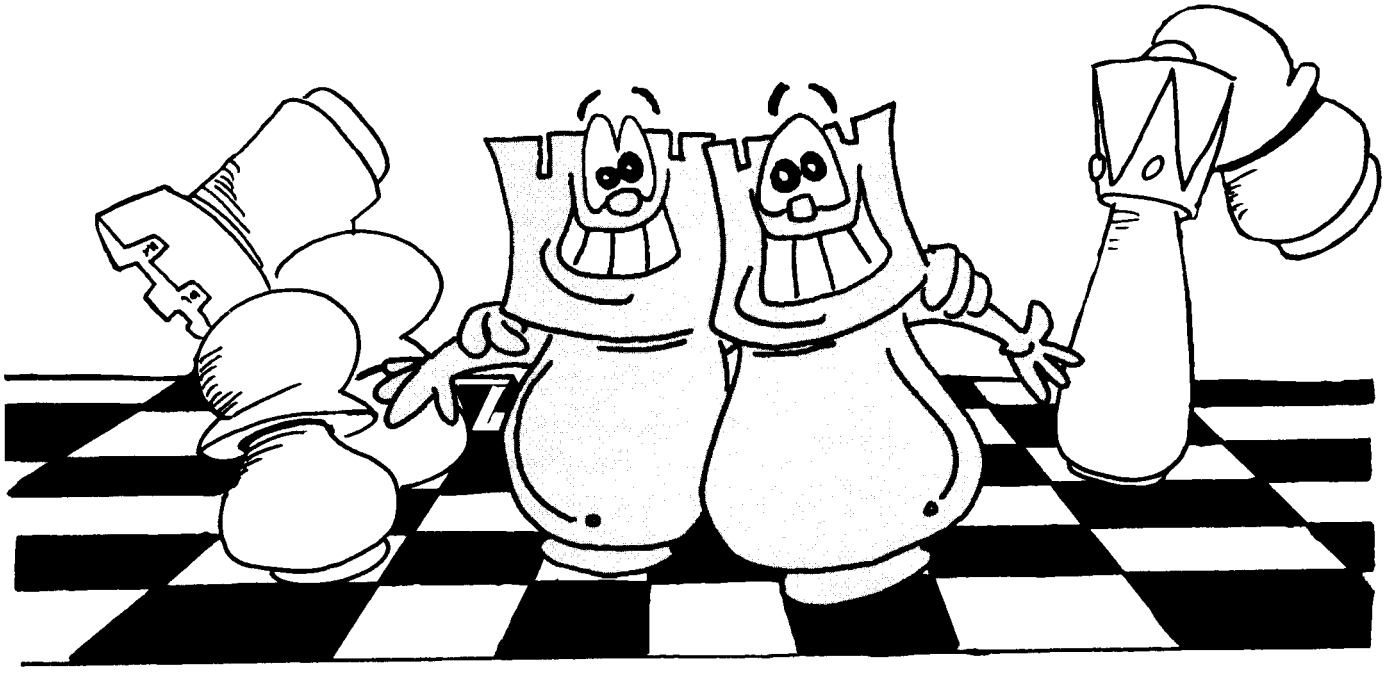
In this diagram, black to play has a typical mate in 3.



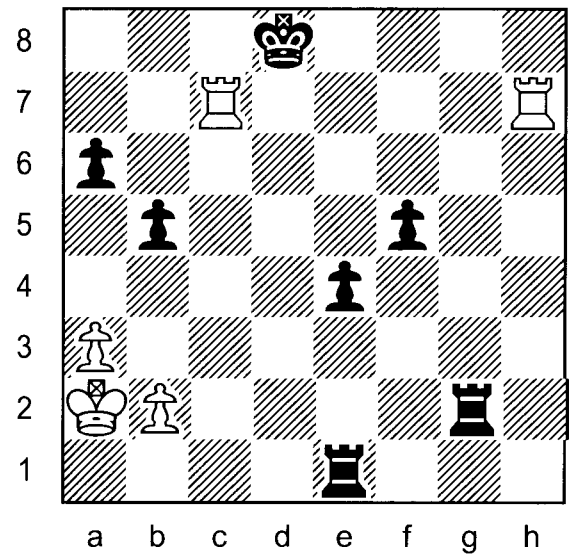
1. Rxg2+

2. Kh1 Rxh2+

3. Kg1 Rdg2#

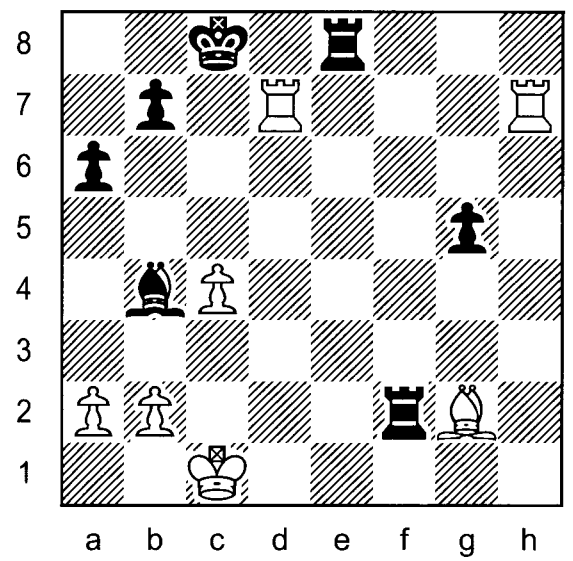


Here are two other common ways to terminate a king:



1. Ra7! 1 - 0

There's no defence against both mate threats. (2.Ra8+ and 2.Rh8+)



1. Rc7+ Kb8

A quicker end is 1...Kd8 2.Rhd7#.

2. Rxb7+ Ka8

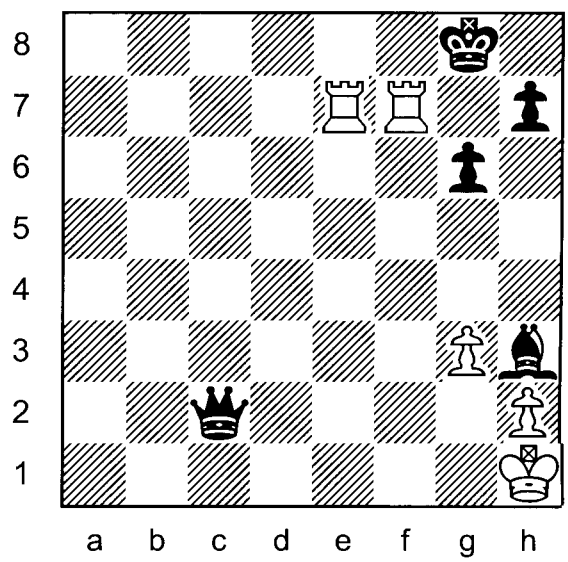
2...Kc8 3.Bh3+ Kd8 4.Rb8# is fun too.

3. Ra7+ Kb8

4. Ra8#

Besides winning games for you, the doubled rooks can also save you from defeat. The standard drawing method is by *perpetual check*. ☞ 217

In the example below, black is the one ready to give checkmate.



But white can escape with a draw by checking for dear life.

1. Rg7+ Kh8

2. Rxh7+ Kg8

3. Rhg7+!

Note that checking at any time with the rook on e7 loses. After the black king reaches d8, the checks are over. And not 3.Rxh3? Qc6+! 4.Kg2 Qc5+.

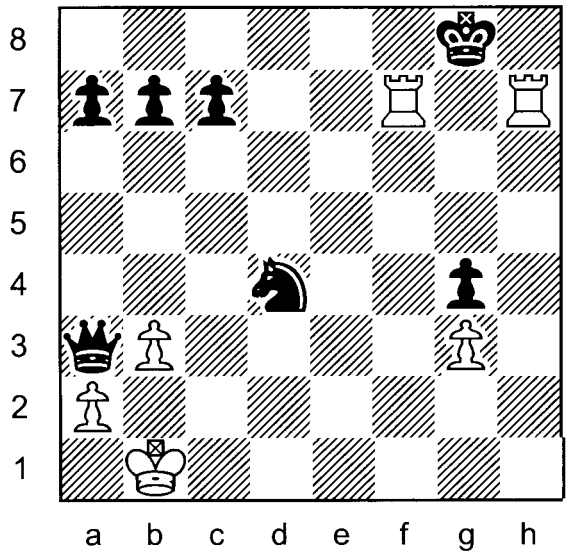
3. . . . Kh8

4. Rh7+ Kg8

5. Rhg7+ ½ - ½

It looks like white has trouble in our next position too.

The trusty rooks can "*perp*" again if they want to. (1.Rhg7+ Kh8 2.Rh7+ Kg8 3.Rhg7+) But there's an awesome way to win!



1.Rxc7? would give the advantage to black after 1...Qf8! If white checks on g7 then, black will trade the queen for both rooks, and keep the extra knight. (2.Rcg7+? Qxg7! 3.Rxg7+ Kxg7)

Black uses the same idea in the line 2.Rxb7 Qf5+ 3.Kb2 Qxh7!

The winning method begins with . . .

1. Rfg7+! Kf8

2. Rxc7

With the black king on f8, this capture threatens mate with either rook!

2. . . . Kg8

Moving the king back is the only way to stop both Rc8# and Rh8#. But now the two rooks repeat their trick!

3. Rcg7+ Kf8

4. Rxb7 Kg8

The black king is forced back again. Can you guess what's next?

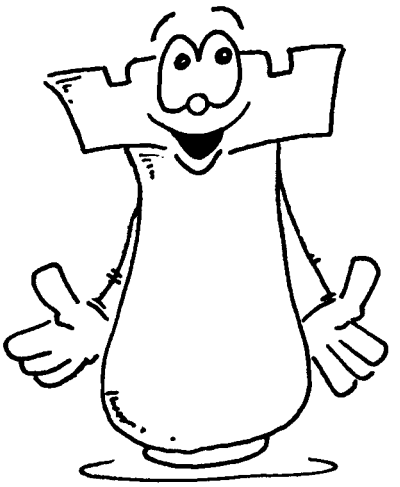
The rooks do it one more time!

5. Rbg7+! Kf8

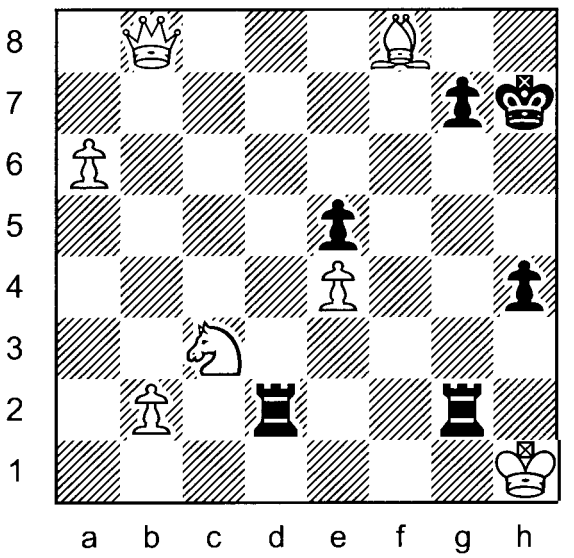
6. Rxa7 1 - 0

And the black queen is lost. Neither 6...Kg8 7.Rxa3 nor 6...Qxa7 Rxa7 give much chance of drawing the game.

This tactic is called a "*mill*" because it resembles a machine which repeats the same action over and over, like a windmill.



We'll wrap up this lesson with a little checkmate quiz. See you all later!



BLACK TO MOVE

MATE IN 5

☞ 227

CHESS LINGO

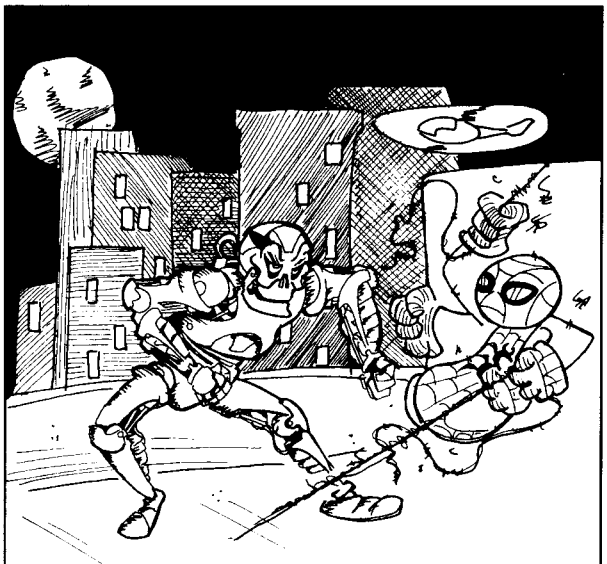
LET'S TALK "INITIATIVE"

If we say that someone "takes the initiative", we mean that they go first or lead the way.

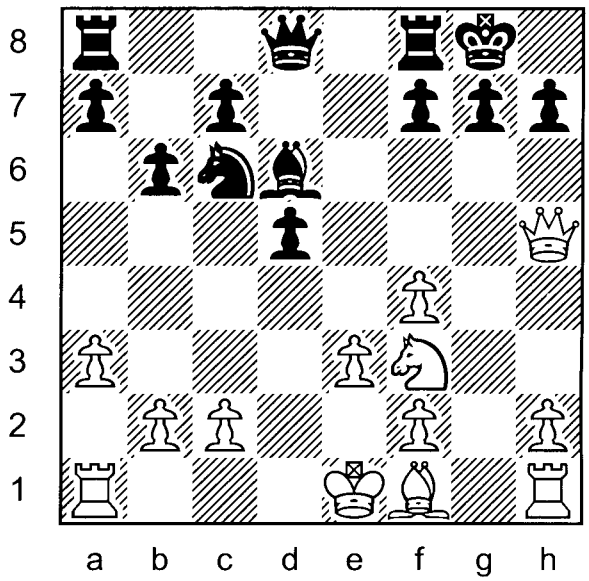
It's pronounced "in-ish-a-tive" and is similar to the word 'initial', the first letter in your name.

In chess, the *initiative* is defined as the *power to make threats*. The player who can threaten something on every turn controls the course of the game.

Threats make the opponent react to what we are doing. There is no time for them to carry out their own plans.



PAWNINATOR vs. SPIDERPAWN

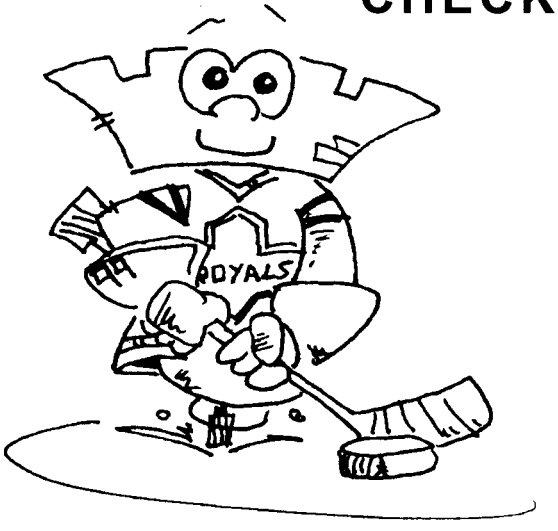


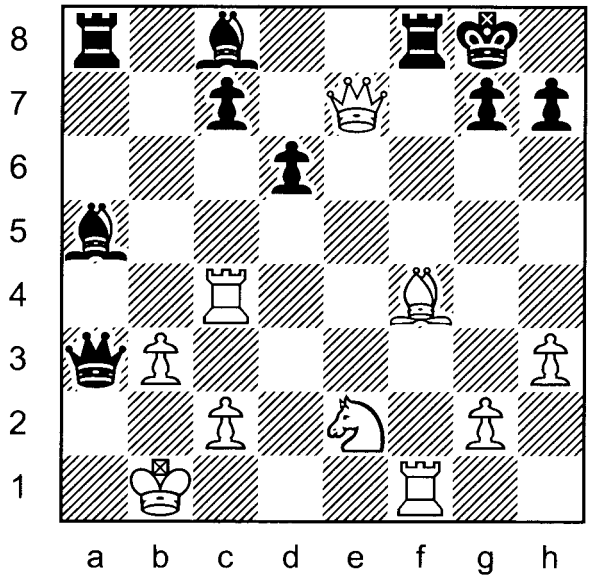
In this example, white to move "*has the initiative*". With a series of threats, the white pieces improve their position while black is forced to play defensively.

1.0-0-0! brings the king to safety and develops a rook (threat: Qxd5). **1...Ne7** retreats to guard the pawn at d5. **2.Bd3!** gets the bishop out with tempo (threat: Qxh7#). **2...h6** (2...g6 is also trouble after 3.Qh6!) **3.Rhg1!** pins g7 and develops the other rook (threat: Qxh6). **3...Kh8** steps out of the pin. Now here's a question for you, friends. Is 4.Rxg7 a good move? ☞ 234

COMBO MOMBO!!

SPOTLIGHT ON DOUBLE CHECK



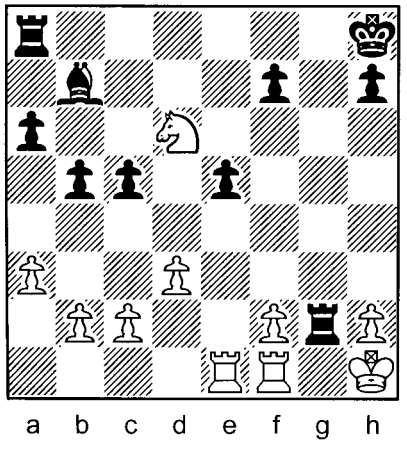


As my pal Wayne Rookski says, "The second best move in chess is double check." *(Checkmate is better!)*

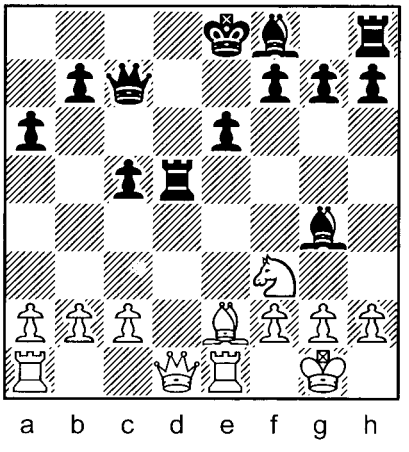
When two pieces give check at the same time, the only way out is to move the king. That makes it great for combinations.

♚ In the position above, Black mates in 3 with a decoy sacrifice. 1...Qa1+! 2.Kxa1 brings the white king into line for a deadly double check. Here's the shot! 2...Bc3+! 3.Kb1 Ra1#

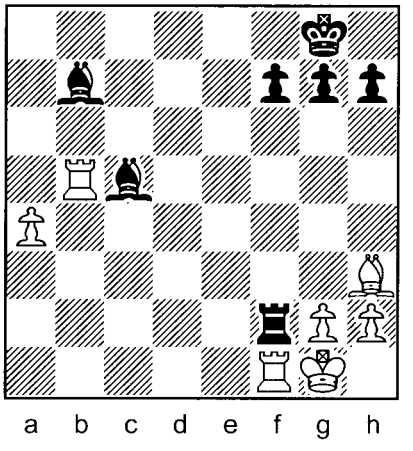
♔ White to move has a combo too. 1.Qxf8+! After 1...Kxf8, white wins the queen back by 2.Bxd6+! Ke8 3.Bxa3 and keeps an extra rook!



❶ BLACK TO MOVE
Mate in 2



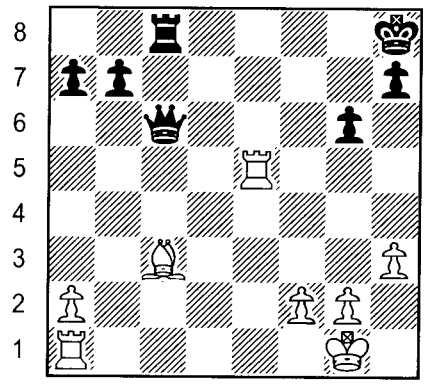
❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
Mate in 2

TACTICS 101

WHITE TO MOVE **FIND the DOUBLE CHECKS** *WIN MATERIAL OR MATE*



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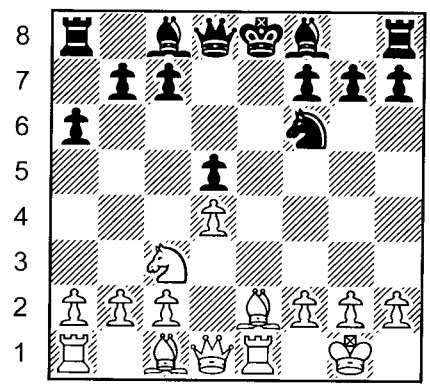

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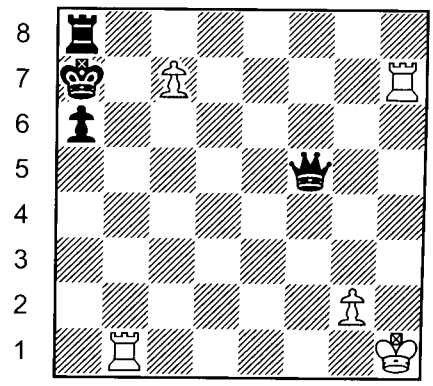

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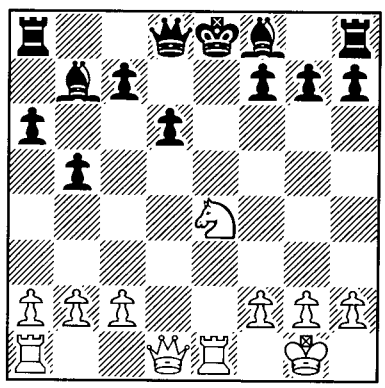

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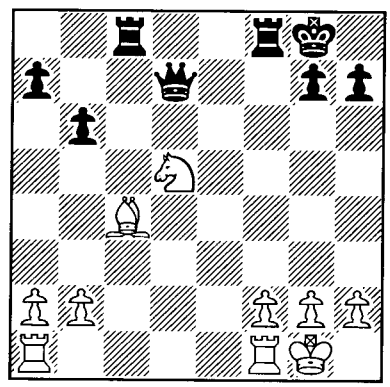
FIND 2 DOUBLE CHECKS



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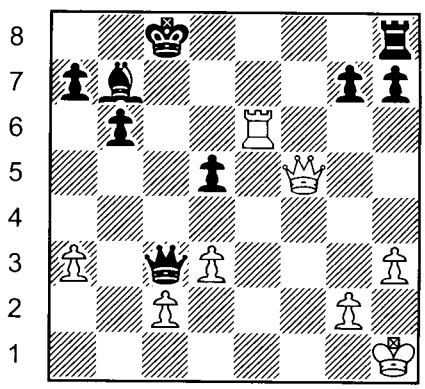
FIND 2 DOUBLE CHECKS



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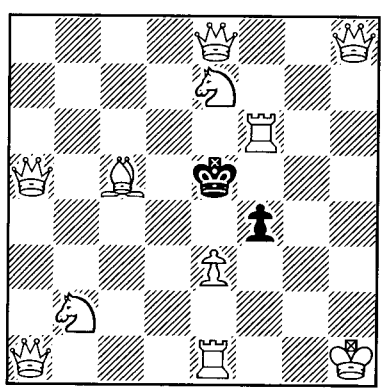
FIND 2 DOUBLE CHECKS



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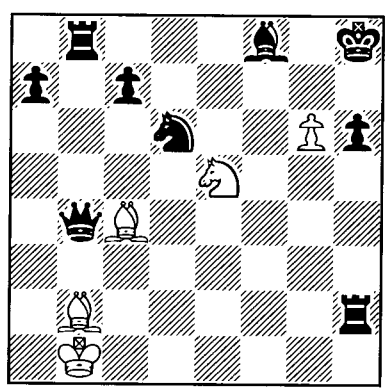
WHICH DOUBLE CHECK IS CHECKMATE?



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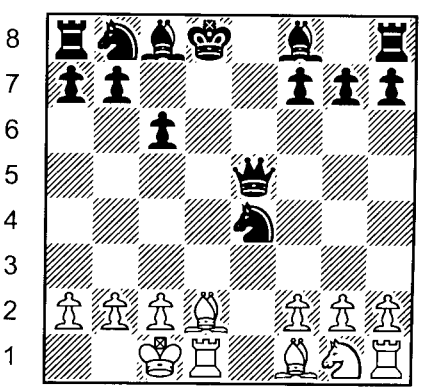
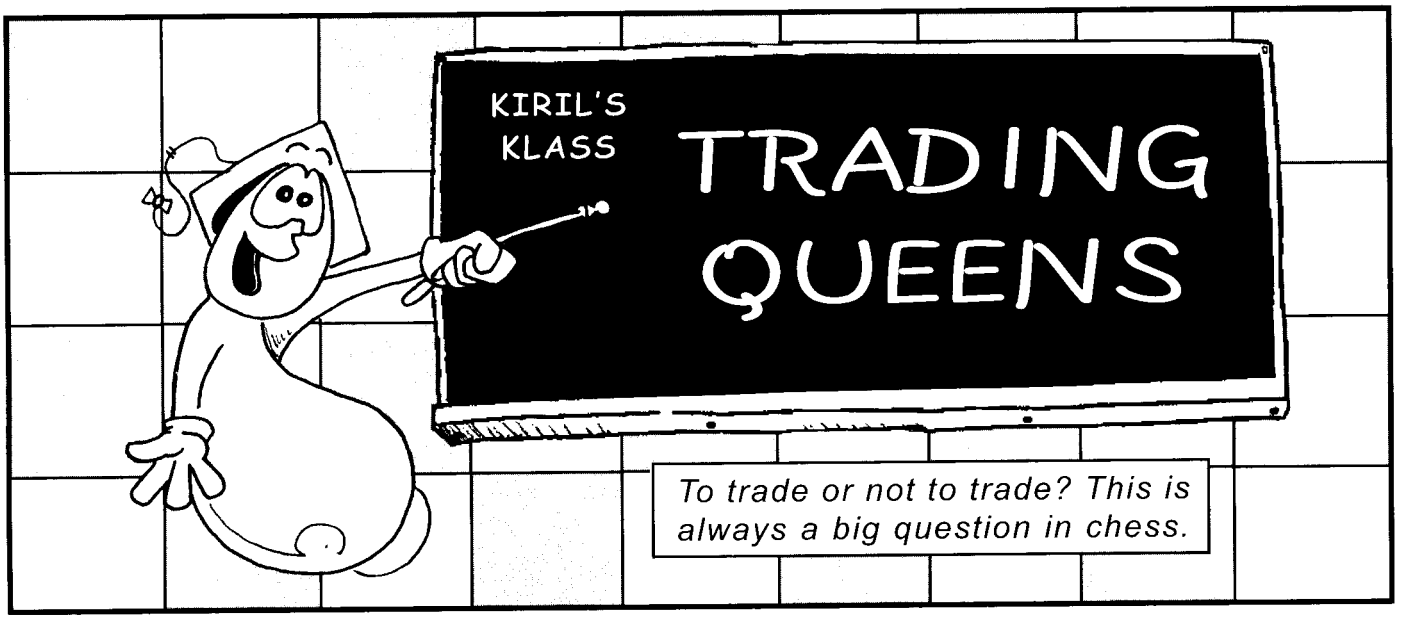
FIND 2 DOUBLE CHECKS IN A ROW



❾

FIND A DOUBLE CHECK THAT MATES IN 2



The queens are the most powerful pieces. Whenever we trade them, it's a major change in the position.

Knowing when to keep the queens on the board and when to exchange them is an important part of strategy.

In this class, we give some general rules on trading that are related to the ideas of *material*, *safety*, and *freedom*.

The first step in deciding whether to exchange queens is to figure out how you stand in the game.

Are you ahead in material or behind? Are you the attacker or the defender? Once we know this, then the choice is often easy.

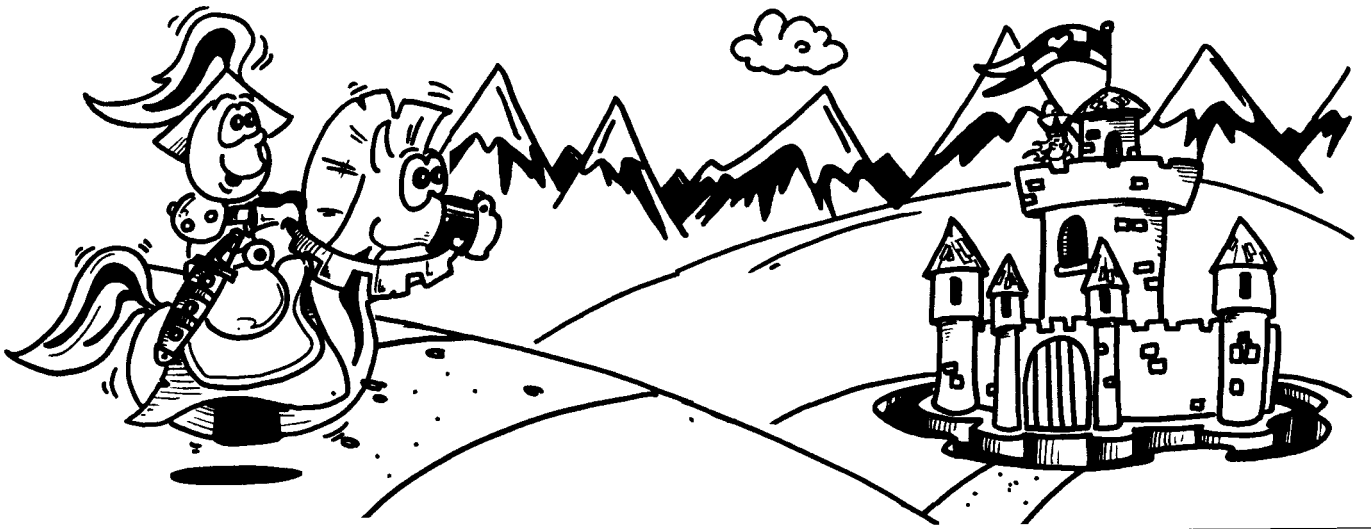
The best way to win when we have more material is to keep things simple and to head for an ending. A queen trade helps to do both.

When we have less material, the plan is usually just the opposite. We try to make things complicated and to stay in the middlegame. To accomplish that, we avoid an exchange of queens.

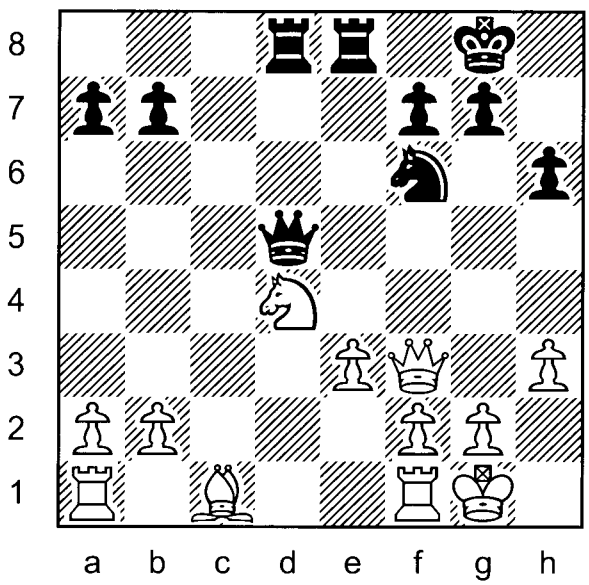
Our first two rules are:

If you are ahead in material, trade queens.

If you are behind in material, do not trade queens.



All of the examples in this lesson can be done with white or black to move. In each case, we look at both sides and see whether they should trade queens if they go first.



In this position, white has an extra bishop and a pawn. If it's white's turn, then exchanging queens with **1.Qxd5!** is the right thing to do. Black will find it hard to stir up trouble without a queen. White's plan is to finish developing and to look for more trades. For example, 1...Rxd5 2.b3 Rc8 3.Bb2 Ne4 4.Rac1.

With black on the move, trading by 1...Qxf3? is the wrong idea. The best chance for black is to create a messy position and hope that white goofs up. In general, exchanging queens makes things clearer, not more complicated.

A good try is **1...Ne4!?**

The most important thing in any chess position is the safety of the kings. If a king is in danger, then he becomes the focus of the game.

The only way to take advantage of an unsafe king is by attacking him. To be successful, attacks should have lots of firepower. That normally means getting the queen involved in the action.

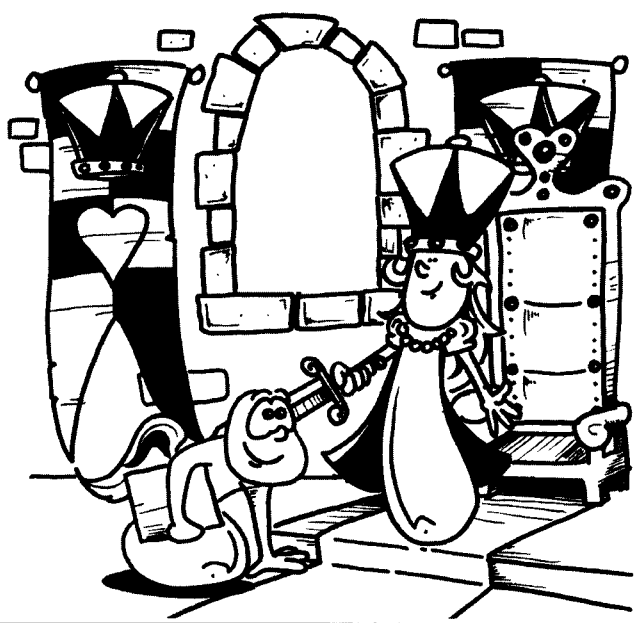
Attacks without the help of a queen are not usually as dangerous.

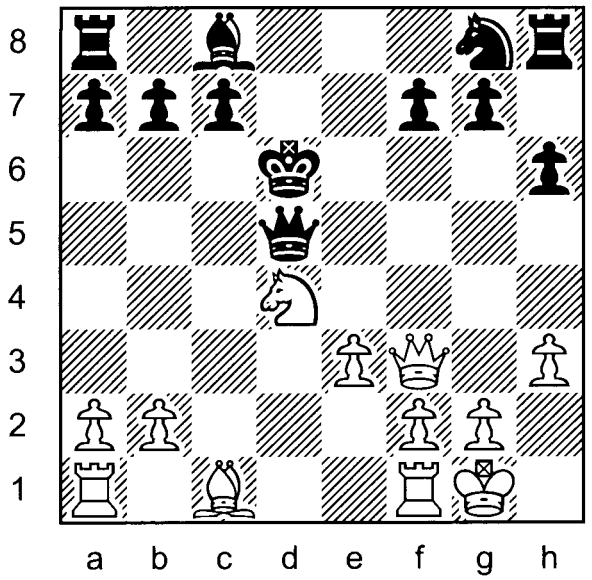
It's no surprise that the best method for defending against an attack is to exchange queens.

Our next two rules:

If you are the attacker, do not trade queens.

If you are the defender, trade queens.





In this example, material is even. But the position is far from equal. For some crazy reason, the black king marched out into the thick of the battle! This is not very wise with so many pieces still on the board.

Let's look first at black to move. Going for development with 1...Nf6? runs into trouble after 2.Qg3+ Ke7 3.Qxc7+!

The best defensive plan is **1. . . Qxf3!** After the queens are traded, the black king will probably survive in the centre. One possible line is 2.Nxf3 Nf6 3.Rd1+ Ke7 4.Bd2 c5 5.Rac1 b6 6.Bc3 Be6 and black is doing fine.

It's a different story with white to play. The black king's journey into the open gives white the signal to attack.

Exchanging queens by 1.Qxd5? would ruin all the fun. It's amazing, but there are no good discovered checks by the white knight after 1...Kxd5 2.Rd1 Nf6! (3.Nf5+ Kc6 4.Nxg7? Rg8! even gets the knight trapped.) White stands well on 3.b3 Rg8 4.Bb2 Kc5 5.Rac1+ Kb6 but the black king is holding on.

White has two good ways to win this game. Both of them require the queen. One is the direct approach with check. The other uses a bit of trickiness.

1. Qg3+!

Forking the king and the pawn at g7. (We'll return to white's other move a little later.)

1. . . . Qe5

Of course, black still wants to trade.

2. Nb5+!

The knight cannot be taken because the black queen is pinned.

2. . . . Ke6

The king keeps the queen guarded.

3. Nxc7+

Forking the king and the rook this time.

3. . . . Kf6

White could take here right away by 4.Nxa8. An extra rook is about to be captured though, and that makes it a great time for trading queens!

4. Qxe5+! Kxe5

5. Nxa8 1 - 0

The attack is over and the black king is safe for a while. But the battle is lost. White is too far ahead in material.

Not all attacks end with checkmate. A king can often save himself by giving up material. Then we have to settle for winning in the endgame with our extra pieces.

When we attack, we should always be on the lookout for a chance to steer the game into a simple won ending.

Chess is a game of opportunity. To get the most out of any position, we have to follow the course that the opponent leaves open to us.

Let's go back to the previous diagram now and see what else white could do.

1. e4!

The pawn threatens the black queen and opens a line for the bishop on c1.

1. . . . Qxd4

Black doesn't have a good defence. Here are the awful options:

1...Qe5 2. Bf4! 1...Qc4 2.b3!

1...Qc5 2.Be3! 1...Qa5 2.Qxf7!

2. Rd1

Pinning the queen to the king. Ouch!

2. . . . Qxd1

The black queen surrenders herself for two attackers (rook and knight), but the white forces are still too powerful.

3. Qxd1+ Kc6

After 3...Ke5, white freezes black by 4.Qd8! The cool double pin leaves all the black pieces stuck on the 8th rank.

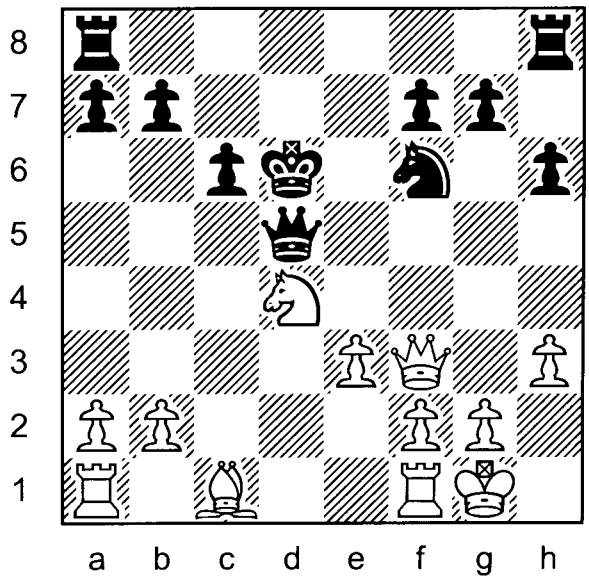
Another hopeless cause was 3...Ke7 4.Bf4 c6 5.Qd6+ Ke8 6.Rd1 Be6 7.Qc7!

4. Qd5+ Kb6

White has mate in three moves here. Can you find it? ☞ 228

All rules have exceptions. There are some situations where trading queens is good even if we're down in material or if we're the attacker.

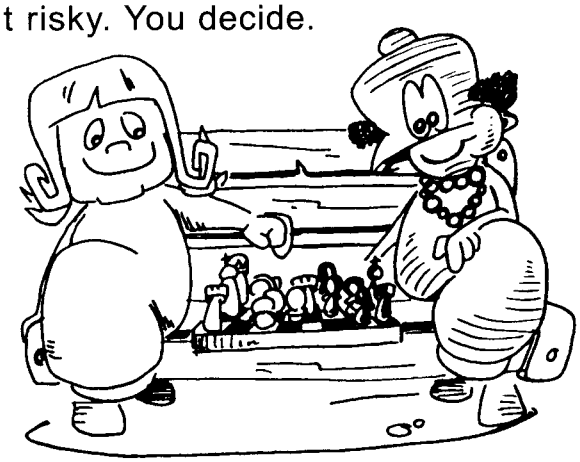
General rules are a good guide for making decisions, but we always need to think for ourselves too.



Sometimes our rules don't get along together. One rule tells us to exchange and the other one not to!

Look at this position. White is ahead in material and the black king is open to attack. What should white do? Trade because of the extra piece or not trade because of the attack?

We could say that it's a *question of style*. The safe and sure way is trading queens. Going for the attack is exciting but risky. You decide.



The ending after 1.Qxd5+ Kxd5 is easy for white. Better yet is grabbing a pawn by 1.Nf5+ Kc7 2.Qxd5 Nxd5 3.Nxg7.

1. Qg3+ Kd7

2. Qxg7?

This is the sort of thing that can go wrong if we play for an attack instead of the endgame.

White could have had a great position with 2.b3 (planning Bb2 and Rd1).

2. . . . Rag8!

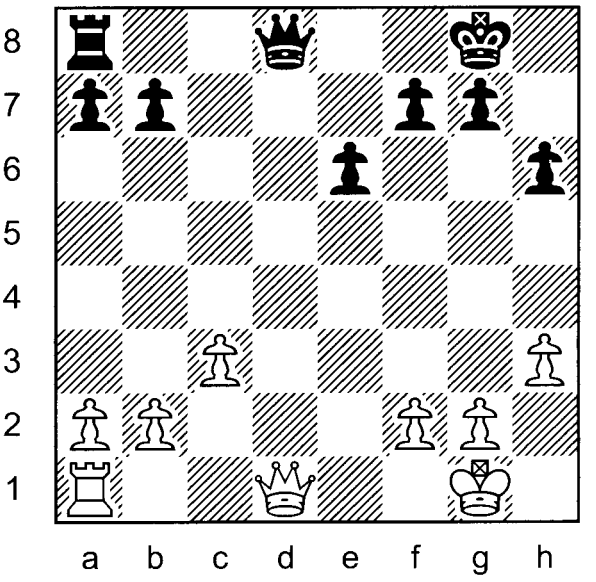
Yikes! The queen is lost since 3.Qxf6 allows 3...Qxg2#. (2...Rhg8? 3.e4!)

From the same diagram, black to play has no good alternative to exchanging queens by **1...Qxf3!** Other moves that avoid the trade leave the king in peril.

When material is even and both kings are safe, we have these two rules:

Trade queens
if it helps your freedom.

Do not trade queens
if it hurts your freedom.
(or helps the opponent's)



This example is a simple case where trading is a mistake for either player.

1. Qxd8+?

Much better is 1.Qb3! Qc7 2.Rd1 a6 3.Rd2 b5 4.Qd1 and the white pieces are in charge of the only open file.

1. . . . Rxd8

Now the black rook controls the d-file.

2. Kf1 Rd2!

It just gets worse. The black rook has made it to the "seventh rank". This is every rook's dream.

3. Rb1

And the white rook is stuck guarding a measly pawn. It's a rook nightmare!

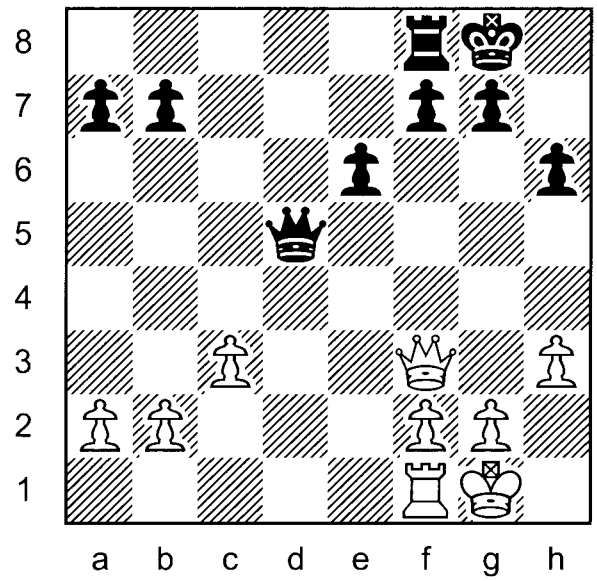
3.b3 is a better defence, but the poor rook would still be tied to a pawn (a2).

3. . . . Kf8

4. Ke1 Rc2!

White is left in a lifeless ending. The greater freedom of the black pieces is enough to win the game.

What would your plan be after 4...Rc2 if you were black? ☞ 228



Deciding whether to trade queens in this position is not difficult, especially with black to move.

Giving the opponent weak pawns is often an excellent reason to exchange.

1. . . . Qxf3!

2. gxf3 Rd8!

The situation after 3.Kg2 Rd2! 4.Rb1 is almost identical to the last example. But white has more problems here due to the shattered pawn structure.

White to move should also trade:

1. Qxd5!

(1.Rd1? Qxf3 2.gxf3 f6! 3.Rd7 Rf7)

1. . . . exd5

The black d-pawn is weak because it cannot be protected by a fellow pawn. The black rook will have to guard it and that will make the rook passive.

By attacking the pawn, white obtains a position with greater freedom.

One good line for white is: 2.Rd1 Rd8 3.Rd4 f6 4.c4 Kf7 5.cxd5 but the ending is tough to win. A stronger move is ...

2. Re1!

The rook heads for the seventh rank. From there it can get behind the weak d-pawn and attack the b-pawn from the side too. The plan works smoothly with 2...Rd8 3.Re7 Rb8 4.Rd7 a6 5.Rxd5!

2. . . . f6!?

3. Re6

White threatens to win the d-pawn by 4.Rd6! (Less accurate is 3.Re7? Rf7!)

3. . . . b6

3...Rd8? lets the rook in by 4.Re7!

4. Rd6 Re8

The black rook wants to get active on 5.Rxd5 Re2! But white spoils that.

5. Kf1! Re5

The rook gets guard duty instead.

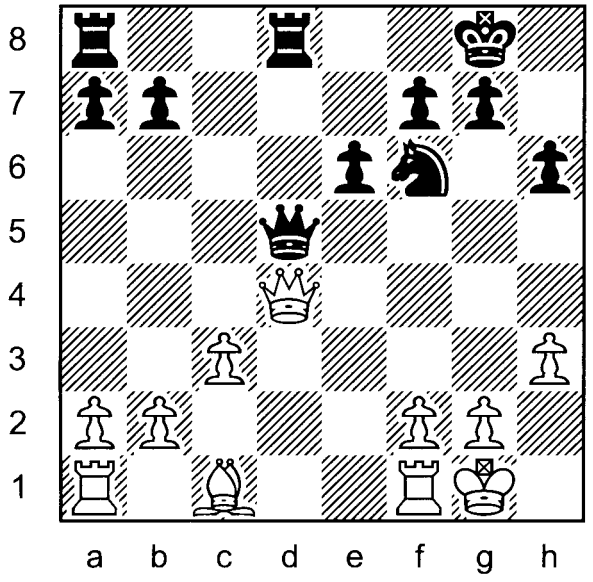
6. Rd7 a5

7. Rd6 b5

8. Rb6

Black's lack of freedom finally costs a pawn. (8...d4!? 9.cxd4 Rd5 10.Ke2!)

A queen exchange is often part of a series of moves that wins material. It's a great reason for trading!



Black to move nabs a pawn with ...

1. . . . Qxd4

2. cxd4 Rxd4

Let's look at the diagram with white to play. What's the best way of defending against this threat?

1.Qxd5? is our usual goof. The queen trade would only help black's freedom. The knight is centralized after 1...Nxd5 and the rooks are ready to double on the d-file after 1...Rxd5 (2...Rad8).

1.Qh4 is an interesting move that puts the queen in a good attacking position. (1...a5? 2.Bxh6! gxh6 3.Qxf6)

1. Be3

Guarding d4 and bringing out a piece! Combining development and defence is always a good idea.

1. . . . Qb5

Black threatens the pawn on b2 and uncovers an attack on white's queen.

2. Qh4!

Defending by 2.Qb4? gives black the better pawns after 2...Qxb4 3.cxb4.

2. . . . Qxb2?

Black can't resist grabbing the pawn. Now white takes the initiative and gets the pawn back too!

Every move is packed with a threat.

3. Bd4! Nd5

4. Qg3! f6

4...g6 5.Qe5! is a major disaster.

5. Rfb1

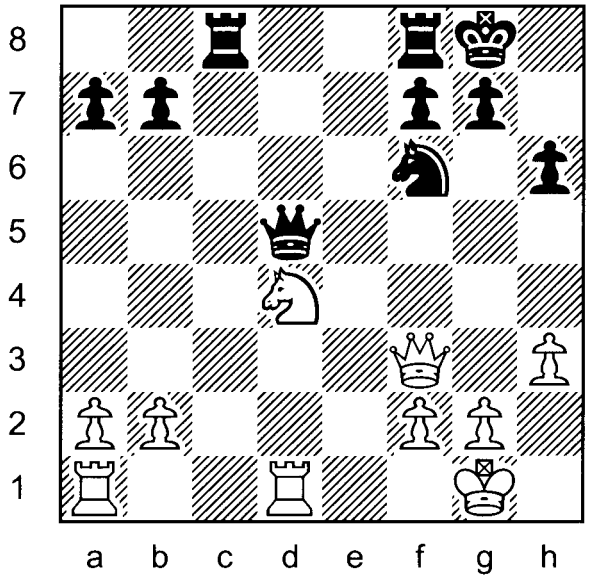
The rook enters the battle with tempo.

5. . . . Qa3

6. Rxb7

It didn't take long for the white pieces to shift into *serious attack mode*.

The end is near after 6...g5 7.Qg4! or 6...Qf8 7.Bc5!



Our final example is another chance for white to win material by exchanging queens. This time the trade is followed by a little combination. Do you see it?

1. Qxd5 Nxd5

2. Nf5!

The knight uncovers a threat from the rook on d1 and eyes a fork on e7.

2. . . . g6

This is the least evil.

Retreating the knight allows the fork.

2...Nf6 3.Ne7+ Kh7 4.Nxc8

Guarding the knight allows the combo.

2...Rcd8 (or ...Rfd8) 3.Rxd5! Rxd5 4.Ne7+ Kh7 5.Nxd5

3. Nxh6+ Kg7

Now black is hoping for 4.Nxf7?! Rxf7 5.Rxd5 Rc2! 6.f3 Rxb2 when the black rooks are very active.

4. Rxd5 Kxh6

5. Rd7! Rb8

6. Rc1

This winning position is a classic case of active versus passive pieces. White is up one pawn already and will soon be mopping up some more along the seventh rank.

Once again, we had a rook endgame. There were lots of them in this lesson, and that's not unusual. An ending with rooks is the most likely result of trading queens.

The exchange of queens is often a dividing line between middlegame and endgame. Deciding to trade queens is sometimes the same thing as deciding to simplify into an ending.

To play the middlegame well, we have to understand endgames.

From the diagram, black to move can put the pressure on white with . . .

1. . . . Qxf3

2. Nxf3 Rc2

3. Rab1 Ne4!?

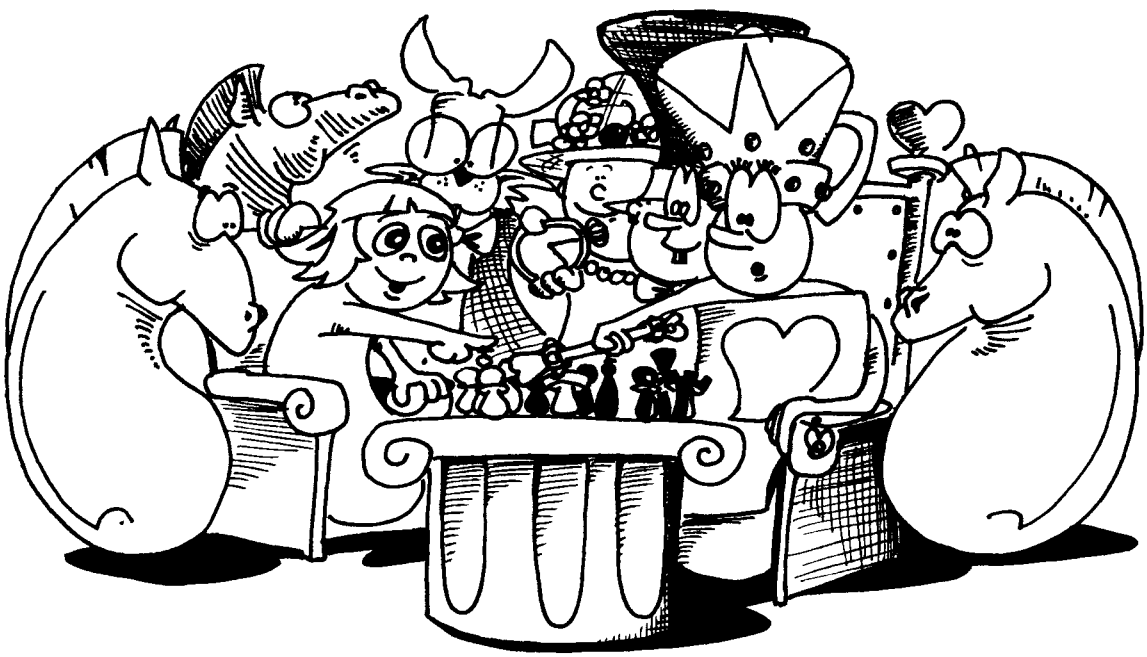
White can easily lose a pawn now:

4.Nd4 Rxf2 5.Re1 Rf4

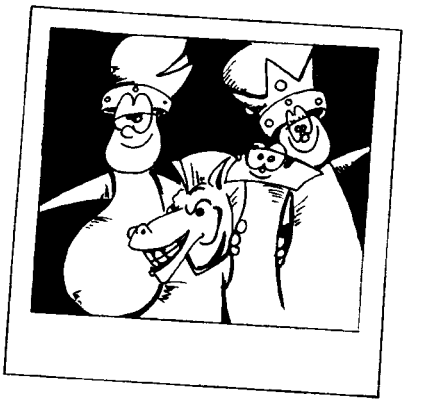
4.Rf1?! Rfd8 5.a3 Nd2 6.Nxd2 Rdxd2 7.b4 Ra2 8.Ra1 Rxf2!

4. Rd7!

It's not clear who stands better here. But it is clear that white did the smart thing by playing an active defence!



CHESS LINGO



LET'S TALK PIECE

The most confusing word in chess is '*piece*'. Players use it in many different ways.

In general, we say that there are 32 *pieces* in a chess set. But when we talk about strategy, the term '*piece*' has a special meaning. It only refers to the queens, rooks, bishops, and knights.

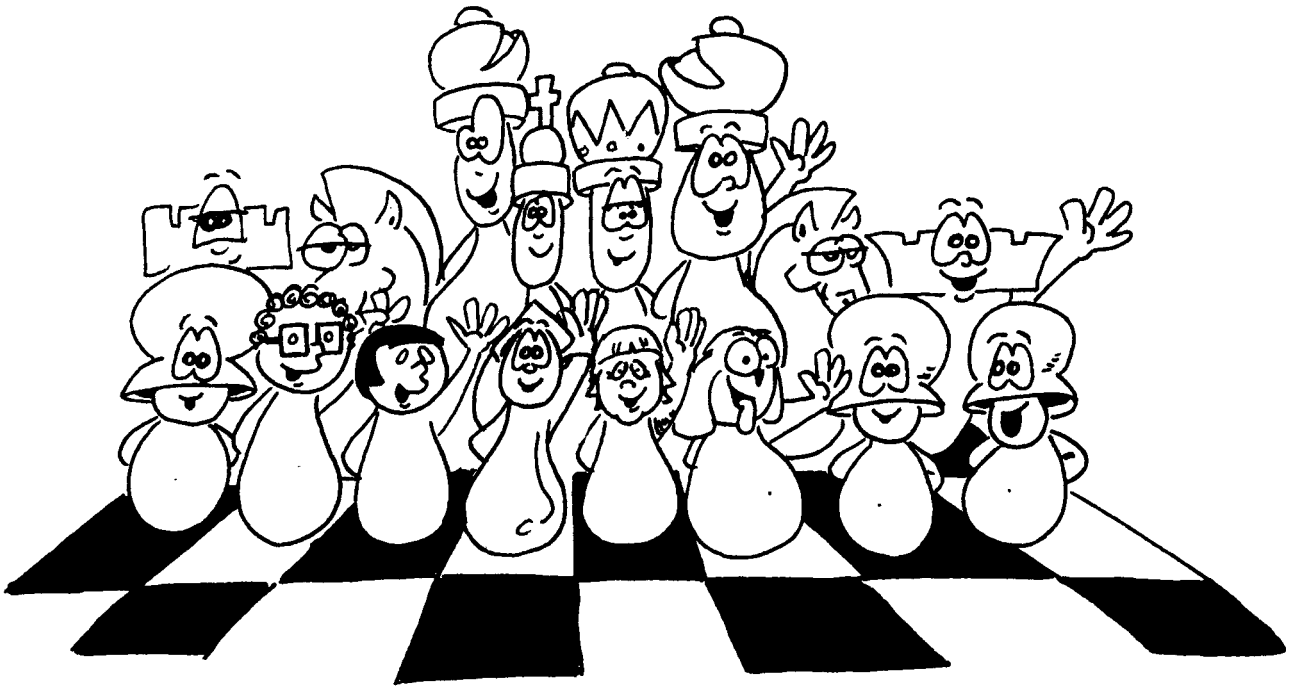
For example, books on openings tell us: "*Develop your pieces.*" That doesn't mean to move our pawns out. Or our king!

Another piece of chess advice is: "*When you are ahead in material, trade pieces.*" This means to trade bishops, knights, rooks, or queens. And NOT to exchange pawns! Too many pawn trades may help the opponent reach a drawn endgame.

To make things more confusing, players sometimes use the word '*piece*' in another sense too. When we say that we are "*up a piece*" or that "*a piece is worth 3 pawns*", we are only talking about a knight or a bishop (and not a rook or queen).

CHESS LINGO!

It's a piece of cake, eh?



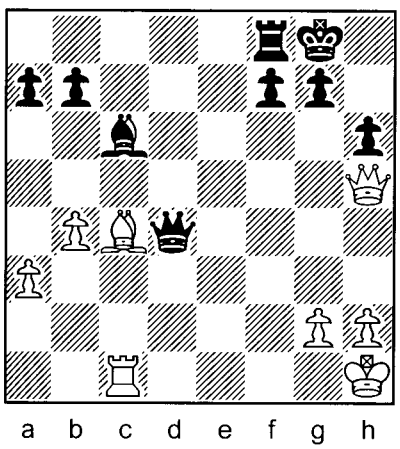
COMBO MOMBO!!

JUMBO MIX

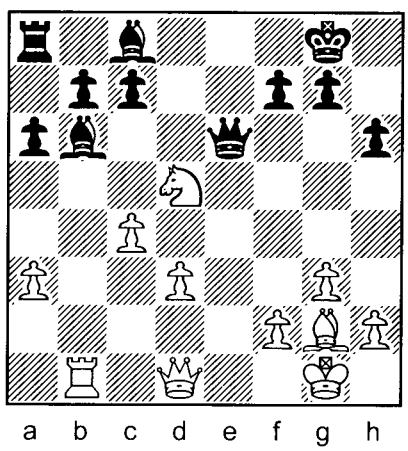
Can you find the combinations in the following positions? Each example uses a theme from one of the first six Combo Mombos.

You can work on the problems as a review exercise or a quiz. Or you can just do them for fun!

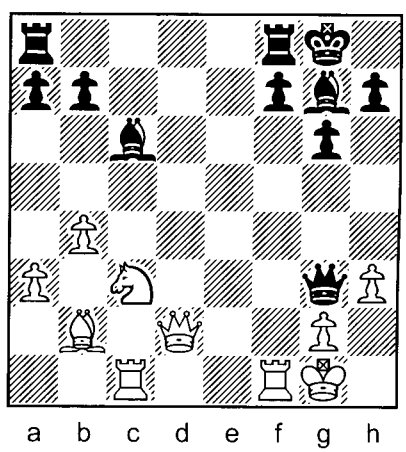
☞ 236



❶ BLACK TO MOVE
Win Material



❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
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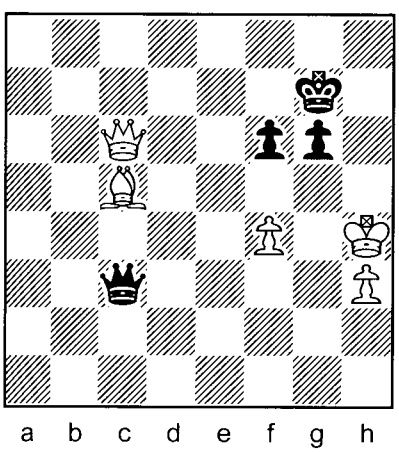
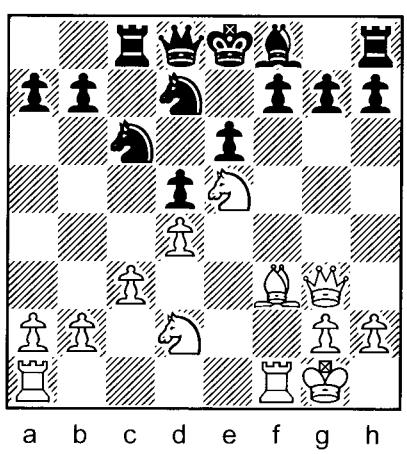
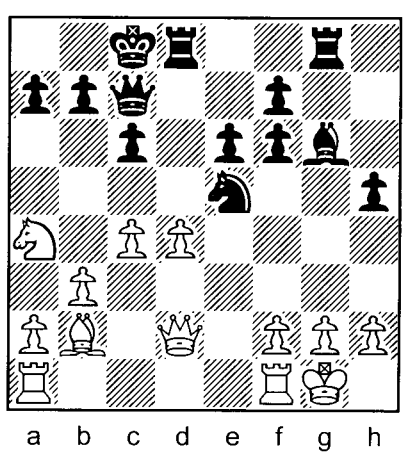


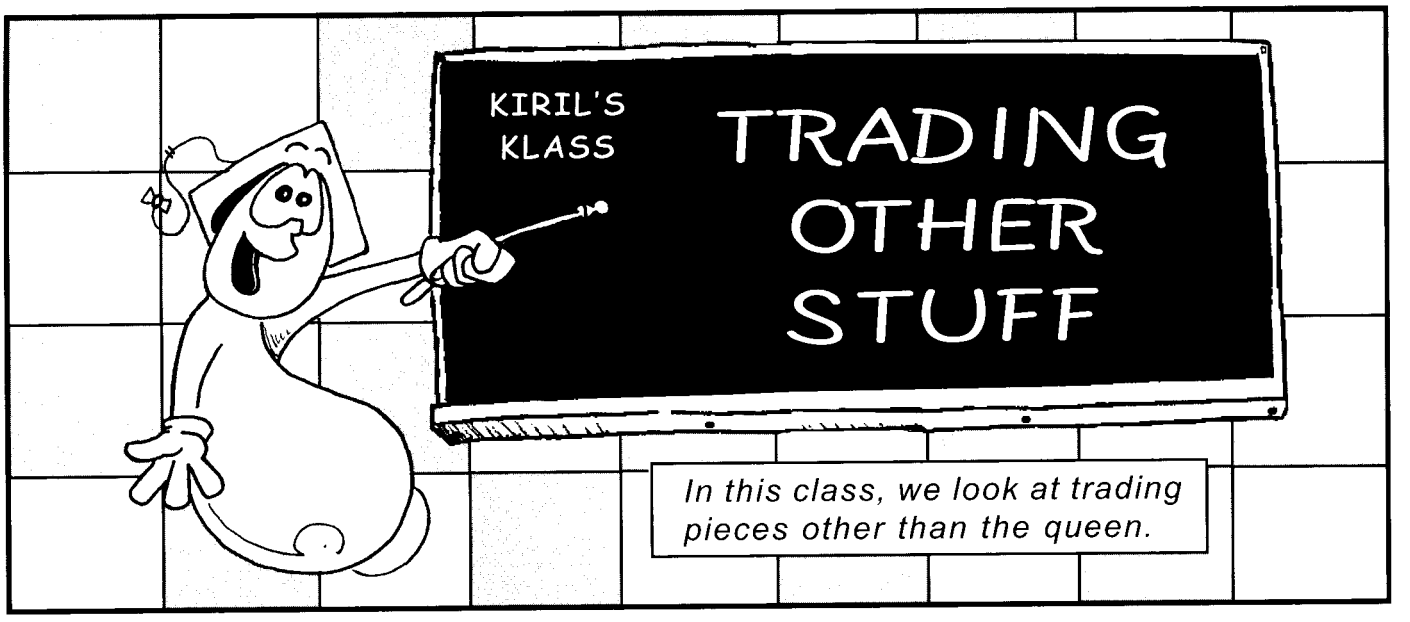
❹ BLACK TO MOVE
Win Material



❺ WHITE TO MOVE
Win Material



❻ BLACK TO MOVE
Mate in 4



Every trade is an important decision because you can never take it back. If we move a piece to the wrong square, we can often bring it back on the next turn. But we can't untake a piece!

Captures (and also pawn moves) are what drives a game to its conclusion. Just think how long a game would last if we never traded pieces!?

In general, the rules for queen trades apply to the other pieces too. But there are some exceptions when it comes to the safety of the kings.

The material and freedom rules are:

TRADE PIECES . . .

if you are ahead in material

or

if it helps your freedom.

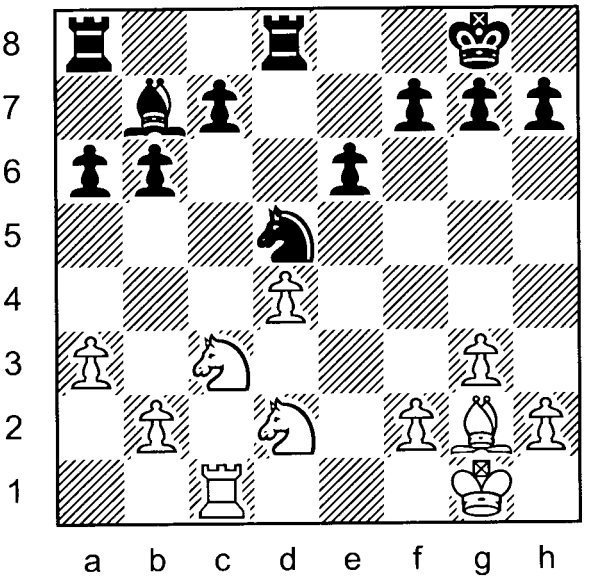
DON'T TRADE PIECES . . .

if you are behind in material

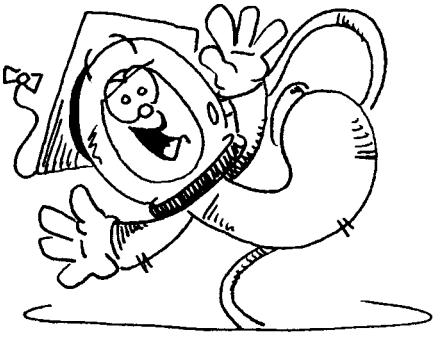
or

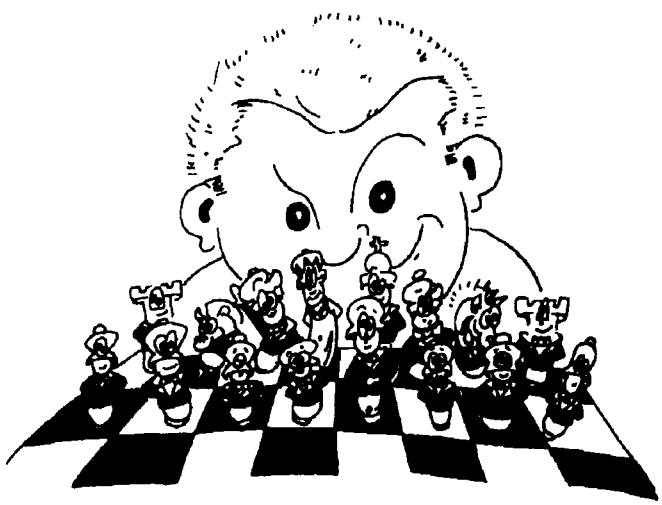
if it hurts your freedom.

(or helps the opponent's)



In our first example, black is ahead in material by the exchange and a pawn. This makes it easy for the players to decide whether or not to trade knights.





Let's begin with black to move.

1. . . . Nxc3!

Black is winning on the piece count and would like to reach a basic ending. That's where the extra material can be used to make a new queen.

2. bxc3

White had two traps to watch out for. 2.Bxb7? Ne2+ 3.Kf1 Nxc1 4.Bxa8 Rxa8 leaves black ahead a whole rook.

Less painful is 2.Rxc3? Bxg2 3.Kxg2 Rxd4. (4.Nf3 Rd7 5.Ne5 Rd5 6.Nc6 Kf8)

2. . . . Bxg2

3. Kxg2 c5!

When you're up in material, you don't have to play fancy. The winning plan is simple: trade, trade, trade.

4. Nb3 cxd4!

Black opens the c-file for a rook. Now white has to steer clear of 5.Nxd4 Rac8 6.Kf3? Rxd4! 7.cxd4 Rxc1.

5. cxd4 Rac8

Black offers another trade. The finish could go: 6.Rb1 a5 7.a4 Rc4 8.Ra1 Rb4 9.Ra3 Rc8 10.h4 Rc3 0-1.

Going back to the diagram, white to move should avoid exchanges. 1.Nxd5? Bxd5 2.Bxd5 Rxd5 3.Rxc7 Rxd4 helps black simplify the position. (4.Nf3 Rd5)

White has to mix things up and give black a chance to make a mistake.

1. Nce4!?

Keeping the knight and hoping for a blooper: 1...Nf6? 2.Nxf6+ gxf6 3.Bxb7!

1. . . . f5?

Black chases the white knight away, but unguards the pawn on e6.

Better is 1...Rac8. Then white can try 2.Nc4!? and grab a pawn if black plays 2...c5? 3.dxc5 bxc5 4.Na5! Ba8 5.Nxc5. (2...Ba8 keeps black in control.)

2. Ng5! Re8

3. Re1

A hazardous spot for black. The major goof is 3...Bc8? 4.Bxd5! exd5 5.Rxe8#.

Another step in the wrong direction is 3...h6 4.Nxe6 Kf7 5.Re5! Rxe6 6.Bxd5 Bxd5 7.Rxf5+ Kg6 8.Rxd5.

3. . . . Rad8

Now 4.Nxe6? loses a piece to 4...Rd6!

4. Rxe6 Rxe6

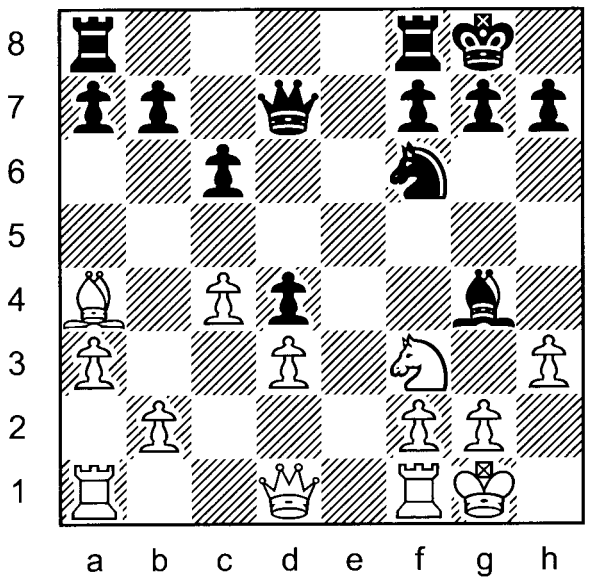
5. Nxe6 Re8

6. Nxc7!? Nxc7?

Black could still have an easy ending with 6...Re1+! 7.Nf1 Nxc7 8.Bxb7 Rd1!

7. Bxb7

But this is a game. 7...Re2 8.Nc4 b5 9.Kf1! Rc2 10.Ne3 Rxb2 11.d5 g6? 12.d6! Ne6 13.Bd5 Kf7 14.d7! Ke7 15.Bxe6 Rd2 16.Nd5+ Kd8 17.h4 Rd3 18.Ke2 Rxa3 19.Nf6 b4 20.Nxh7 b3 21.Ng5 b2 22.Nf7+ Ke7 and white has a mate in 3 moves. ☞ 228



Material is even in this position. White has just attacked the black bishop with the h-pawn. So what should black do? Trade, retreat, or sack?

It's normally best to think about the sacrifice first. If it works, we can forget about the other choices. 1...Bxh3? fails here because of 2.gxh3 Qxh3 3.Nh2! (followed by 4.Qf3). Black doesn't have enough pieces ready to attack.

A common error in this situation is to exchange on f3. 1...Bxf3? 2.Qxf3 helps to free white in two ways. It develops the queen and releases the pin on the white knight. Pins are great for limiting the opponent's freedom. We shouldn't trade them away!

1. . . . Bh5!

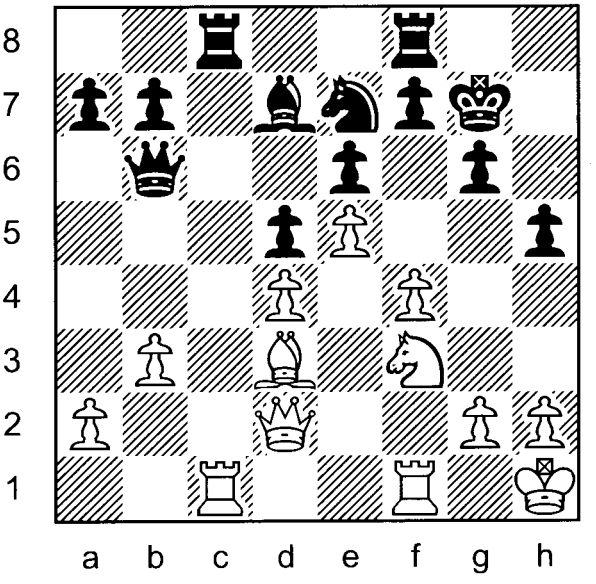
Black keeps the knight pinned. A big blunder now for white would be: 2.g4? Nxg4! 3.hxg4 Qxg4+ 4.Kh2 Qxf3. Ouch!

2. Re1 Rfe8!

Much better than 2...Qf5?! 3.Re7! Bxf3 4.Qxf3 Qxf3 5.gxf3 Rab8 6.Rae1.

3. Rxe8 Rxe8

Black has an excellent game.



Except for one piece, black is doing fine in this position. The problem is the bishop on d7. It lacks freedom.

We call a bishop "*bad*" when its own pawns are blocked on the same colour squares as the bishop. This can be real trouble in an endgame.

A "*good*" bishop is one whose pawns are blocked on the opposite colour.

In this example, both players have a light-squared bishop. The centre pawns are blocked with white on dark squares and black on light squares. That means that white has a good bishop and black has a bad one.

It's always good strategy to trade off your bad bishop.

1. . . . Bb5!

Problem solved! There's no sensible way for white to avoid the exchange.

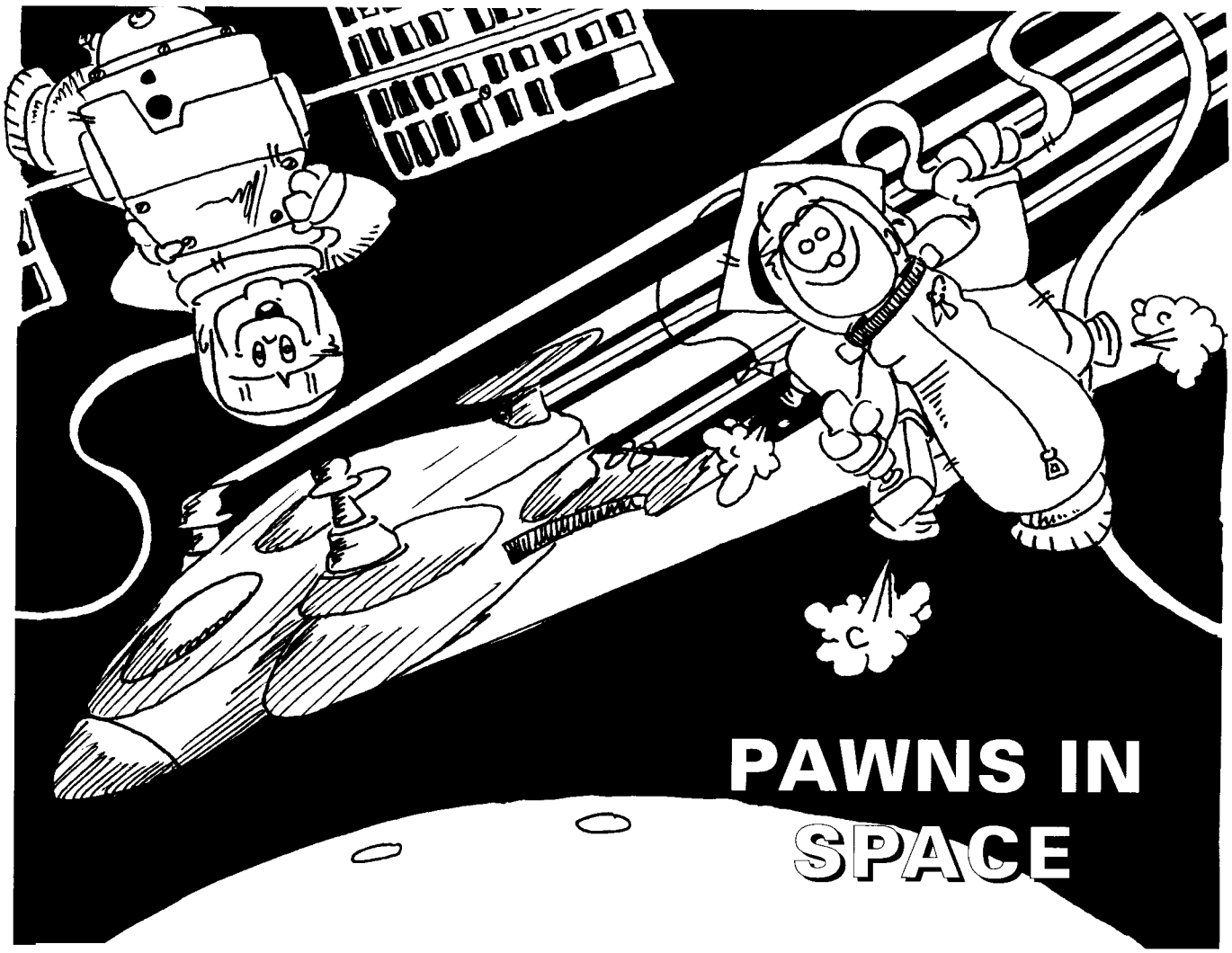
1...Nc6? 2.Bb1 would make the black bishop a prisoner in his own house.

White also stands better after 1...Nf5?! 2.Bb1 (or 2.Bxf5).

2. Rfd1 Bxd3

3. Qxd3 Rc6

Black is planning ...Rfc8 and ...Nf5.



PAWNS IN SPACE

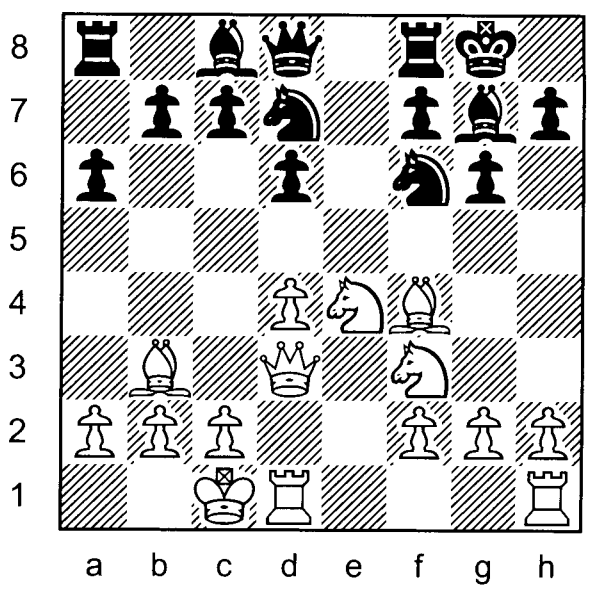
If we compare freedom in the next diagram, we see that the white pieces are spread out on the first four ranks, and that black's are crowded together on the first three. Only the black knight has ventured to the third rank.

Additionally, white's central pawn (d4) is farther advanced than black's (d6).

We use the word '*space*' to describe how much room there is for the pieces to move around in. Having more space usually means greater freedom.

In this case, we would say that white has a *space advantage* and that black is *restricted* (has less space).

The correct plan when you have less space is to trade some pieces. It gives more freedom to those that remain.



1. . . . Nxe4!

The black pieces come to life quickly after the exchange of knights.

2. Qxe4 Nf6!

The natural looking 2...Re8? leads to a big surprise for black. 3.Bxf7+! Kxf7 4.Qd5+ Kf8 5.Ng5!

There's a mate in 1 on 5...Nf6 6.Qf7# or 5...Qe7 6.Nxh7#.

And black is totally lost after 5...Re7 6.Nxh7+ Ke8 7.Qg8+ (then 8.Rhe1!).

3. Qd3

The queen will lose another tempo to 3...Re8 if she stays on the e-file.

3. . . . Bf5

4. Qc3

One possible line if white plays 4.Qc4 is: 4...b5 5.Qc6 Be4! 6.d5 Ng4 7.Bg3? Qf6! 8.c3 Bh6+! 9.Nd2 Bxg2 10.Rhg1 Bf3 11.Rde1 Qg5 12.Rd1 Bxd1 13.Rxd1.

4. . . . Ne4

The black pieces continue to develop with threats. The white queen is forced to guard f2.

5. Qe3 Re8

Do you see how black can win material against 6.c3? ☞ *228*

6. Rhe1 Qd7

Black's initiative has white struggling.

7. c3?

A bad decision in a tricky position.

7. . . . Nc5!

The best chance for survival now is to get a rook and a knight for the queen with 8.dxc5 Rxe3 9.Rxe3. (9...Be6!?)

8. Qd2

What is the best way for black to win?

☞ *228*

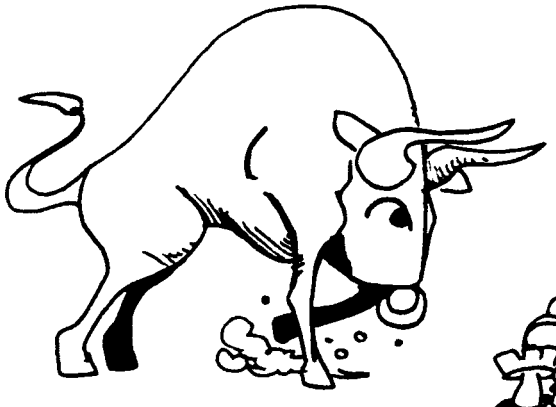
The rules for exchanging pieces can sometimes contradict each other.

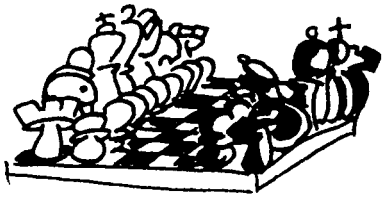
For example, what should we do if we have less material and a trade will free our pieces?

It can be a tough choice. But usually we want to activate our pieces, even if it means trading when we're behind in material. Without freedom, there's little hope for making a comeback.

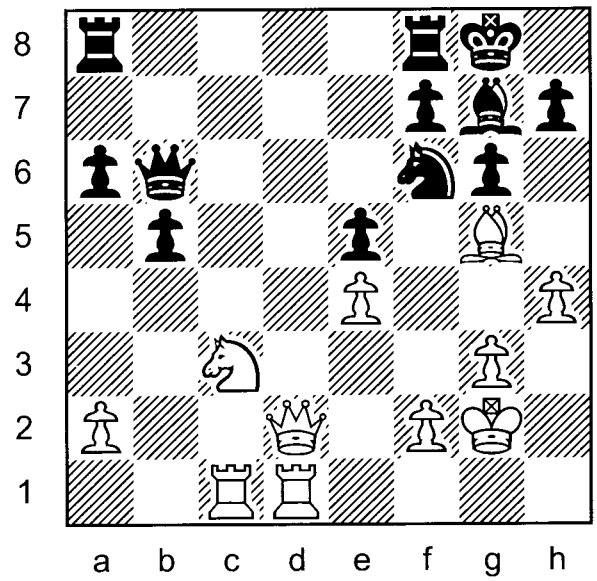
The same thing can happen when we have more material. It is often easier to win by keeping an active piece on the board instead of exchanging it. This is especially true if we are only ahead by a pawn.

In general, we always want to trade our passive pieces for the opponent's active ones.





CHESS BULLETIN



The d5 square is a great spot for the white knight in this diagram. However, moving it there right away allows black to trade it off. (1.Nd5 Nxd5) ☞ 228

White is down a pawn, so exchanging pieces is not one of the goals. But here it makes sense to trade because it lets the knight become very strong.

1. Bxf6!

White gets an active game no matter how black recaptures.

After 1...Qxf6 2.Nd5, the black queen can go to three squares:

2...Qe6? 3.Nc7! forks queen and rook.

2...Qd8 3.Qb4! is an equal position.

3...Rc8? 4.Rxc8 Qxc8 5.Ne7+

3...Qb8 4.Ne7+ Kh8 5.Rd7!

2...Qd6?! 3.Qa5! and white is better.

3...Rac8? 4.Nb6!

3...Qb8 (best) 4.Ne7+ Kh8 5.Rd7!

3...Rad8 4.Rc7!

4...Rfe8? 5.Ne7+! Rxe7 6.Rxd6

4...Qe6 5.Ra7 Rd6 6.Qa3!

In this last line (6.Qa3), can you find a combo for white if black plays 6...Rfd8?

☞ 228

Instead, black takes with the bishop:

1. . . . Bxf6

2. Nd5! Qd6

The queen has to keep f6 protected. 2...Qd8 3.Qe3! gives black problems:

3...Rc8? 4.Rxc8 Qxc8 5.Nxf6+

3...Bg7? 4.Nb6 Qe7 5.Nxa8

3...Rb8 4.Rc6! Bg7 5.Nf6+!

5...Bxf6 6.Rxd8 Bxd8 7.Rxa6

5...Qxf6 6.Rxf6 Bxf6 7.Rd6

3. Qe3!

White threatens to win the exchange with either 4.Nc7 or 4.Nb6.

3. . . . Rad8

4. Qf3!

Black should defend here by 4...Kg7, which leads to a dead draw following 5.Nxf6 Qxf6 6.Qxf6+ Kxf6 7.Rxd8 Rxd8 8.Rd6+ Ke7 9.Rxa6.

4. . . . Bg7?

Now white wins a pawn and keeps a very active position. Do you see how?

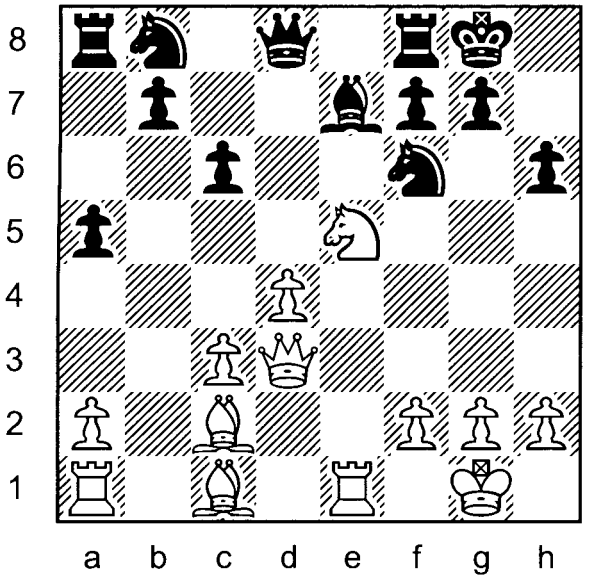
☞ 228

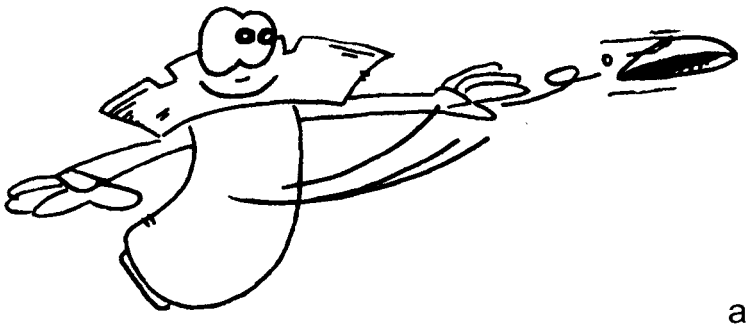
Two of the general rules in our last lesson said to trade queens if you are defending and not to trade queens if you are attacking. There are no simple rules like that for trading other pieces.

The pieces that affect safety are the ones around the king. We can measure the strength of an attack by comparing the number of attackers to the number of defenders. Both players would like to change this ratio in their favour.

When we attack, we try to eliminate defending pieces. When we defend, we try to eliminate attacking pieces.

Trading doesn't necessarily help the defence. The exchange of a defender for an attacker may be good for either side. It depends on many things.





A standard way of attacking in many positions is to trade off key defenders.

In this example, the target is the black knight at f6. He's the guy stopping Qh7#.

1. Ng4! Nbd7

Not many choices. Black gets mated after 1...Re8? 2.Nxf6+ Bxf6 3.Qh7+ Kf8 4.Qh8#. (or 1...Nxg4? 2.Qh7#)

And 1...g6 2.Nxh6+ isn't any fun.

2. Bf4!?

The threat is to play 3.Be5 and then capture twice on f6.

White has a great game and can win by several moves. 2.Bxh6 and 2.Nxh6+ are both good sacrifices. ☞ 228

2. . . . Re8

The rook clears the f8 square for the king (or a knight). If 3.Be5, black may be able to hold on with 3...Nf8! 4.Bxf6 Bxf6 5.Rxe8 Qxe8 6.Nxf6+ gxf6.

White wins on 3.Be5 Nxe5? 4.Nxf6+! Bxf6 5.Qh7+ Kf8 6.dxe5! ☞ 228

3. Nxf6+ Nxf6

4. Re3!

4.Be5? g6! and black is doing okay.

4. . . . Bf8?

But not now! Best is 4...Qd7, though white is still better after 5.Be5 g6 6.Rh3 Kh7 7.Qf3. For a challenge, find a mate in 7 following 7...Qd8? 8.Qf4 h5. ☞ 228

5. Rxe8 Qxe8

6. Be5! Be7

The least evil is 6...g6 7.Bxf6.

7. Bxf6 Bxf6

The black knight on f6 is finally gone and white breaks through: 8.Qh7+ Kf8 9.Qh8+ Ke7 10.Re1+ Kd7 11.Bf5+! 1-0.

TRADING PAWNS

FREEDOM & SAFETY

Every pawn trade opens up new lines. So the decision to exchange pawns is often a choice between opening lines or keeping them closed.

Usually, we want to open lines in the part of the board where we attack, and keep them closed where we defend.

A good pawn trade is one that helps the freedom of our pieces.

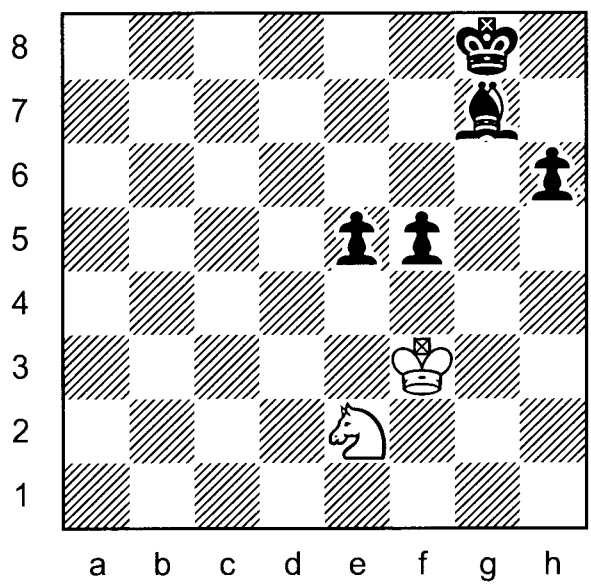
MATERIAL

The rules about trading pieces if you are ahead in material, and not trading if you are behind, do not apply to pawns.

In fact, it is normally the player with less material that tries to trade pawns. There are two reasons for this:

1) Endgames with all the pawns on one side of the board are easier to defend.

2) If only a couple pawns are left, it may be possible to sacrifice a piece for them and reach a drawn position.



Things look pretty bad for white here, down three pawns. But the knight can save the day. All he has to do is give himself up for the two central pawns.

1. Ng3!

Black's problem is clearer after 1...e4+ 2.Nxe4! fxe4+ 3.Kxe4.

Even though black has a bishop and pawn, the game is drawn because the bishop cannot attack the corner square where the pawn will promote (h1). We call it a "*bishop of the wrong colour*".

Once the white king gets to h1, there is no way for black to drive him out. Try it to see for yourself. (Black could win easily with a light-squared bishop.)

This kind of draw only works with an a-pawn or h-pawn.

1. . . . f4

White also draws on 1...Kf7!? 2.Nxf5 Kf6 3.Ne3 Kg5 4.Nc4! e4+ 5.Kxe4 Kg4 6.Ne3+ Kh3 7.Nf5 Bf8 8.Nxh6!

2. Nh5 Kf7

3. Nxf4! Kf6

A quicker finish is 3...exf4 4.Kxf4.

4. Nd3 Kf5

5. Nxe5! Bxe5

6. Kg2 ½-½

Returning to the diagram, if we add a white pawn on a4 and a black pawn on a5, the position is lost for white.

CHESS LINGO

LET'S TALK "EN PASSANT"

The French phrase '*en passant*' means "*in passing*". It's a special way that pawns capture pawns. It is also the trickiest rule in chess! Here's what the *Laws of Chess* say:

> *A pawn attacking a square crossed by an opponent's pawn which has advanced two squares in one move from its original square may capture this opponent's pawn as though the latter had moved only one square. This capture can be made only on the move following this advance.*

In other words: If a pawn makes a double jump and lands beside one of your pawns, you can take it like it only moved one square! ☞ 212

Three things to remember:

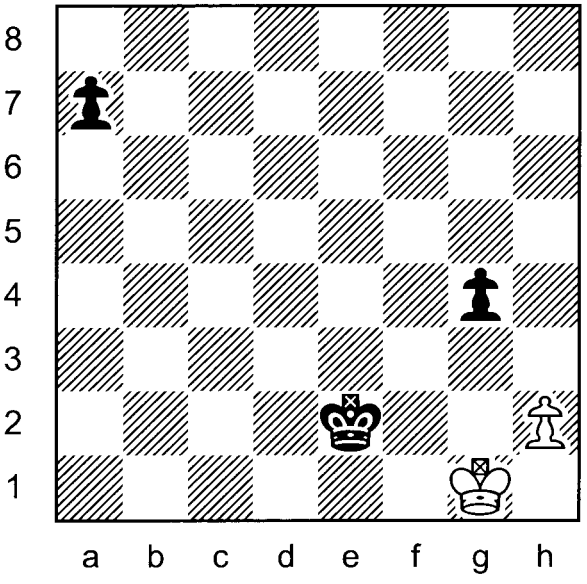
1. Only a pawn that has moved two squares can be taken this way.
2. The pawn is taken on the square it passes over. In other words, it is captured "*in passing*".
3. An en passant capture may only be made on the very next turn.

Elvis Pawnsley

The en passant rule was made up 500 years ago when pawns were first allowed to move two squares.

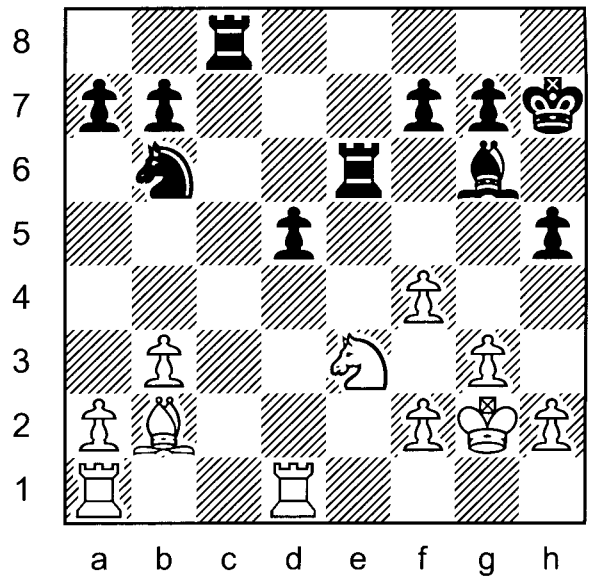
It didn't seem fair for a pawn to jump safely past other pawns and not give them a chance to take.

In the example below, white is in major trouble and plays **1. h4**. Black loses the "pawn race" now after the reply 1...a5? (The white pawn will promote first and the new queen on h8 will control the queening square at a1.) The black g-pawn would feel cheated then because the h-pawn was allowed to sneak by him! Justice is served though when he takes en passant. **1... gxh3 e.p.** Now that's fair!



COMBO MOMBO!!

MAY THE FORKS BE WITH YOU!



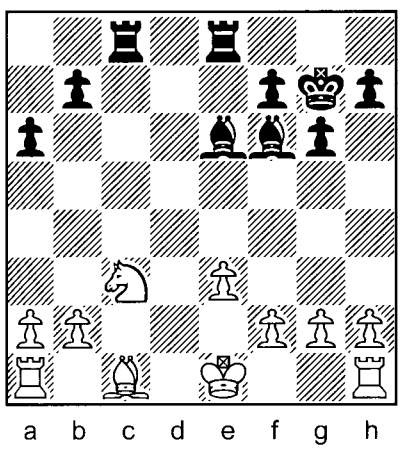
Attacking two chess pieces at the same time is like stabbing two pieces of food with a fork. It's a tasty way to win material!

Every piece can fork, even the king. These exercises have forks by rooks, bishops, and pawns.

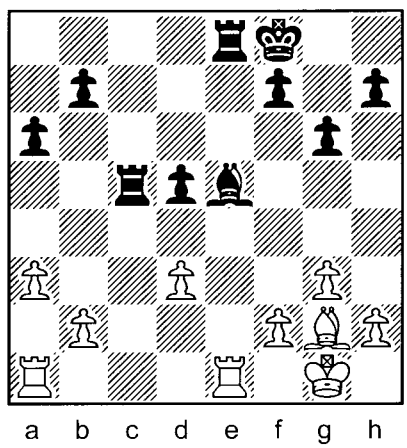
♔ White to move uses a pawn to fork rook and bishop. 1.f5!

♚ Black to play first sacrifices one rook by 1...Rxe3! and then forks with the other. 2.fxe3 Rc2+! After 3.Kg1 Rxb2, black is ahead in material with a knight and a bishop for a rook. (3+3 > 5)

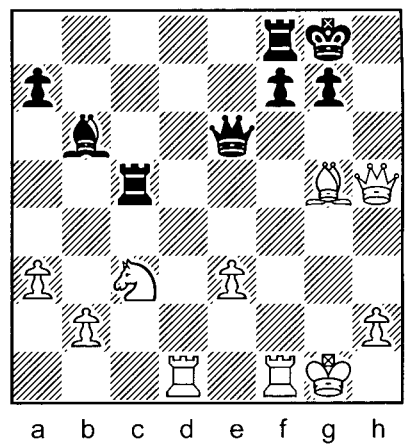
Warning from Darth Pawn: "The dark side of the fork is when it happens to you. So watch out!"



❶ BLACK TO MOVE
Win Material



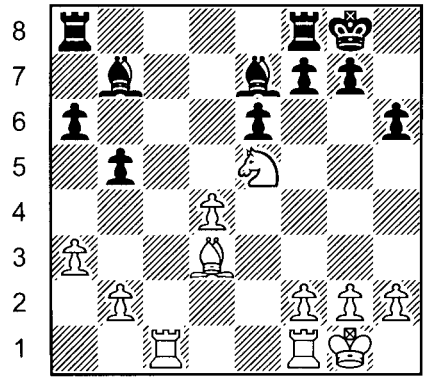
❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
Win Material

TACTICS 101

WHITE TO MOVE **FIND the FORKS** *WIN MATERIAL*



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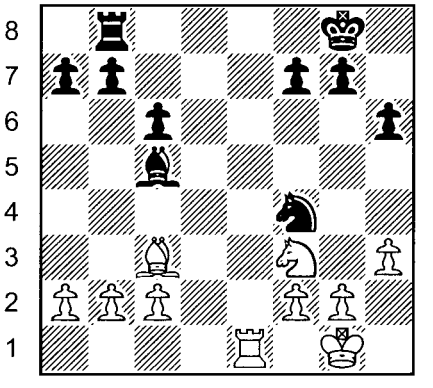

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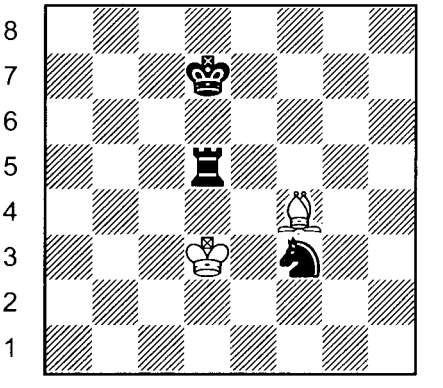

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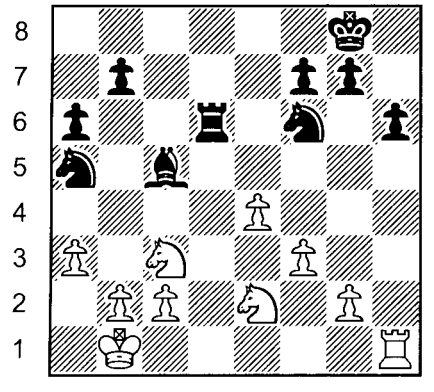

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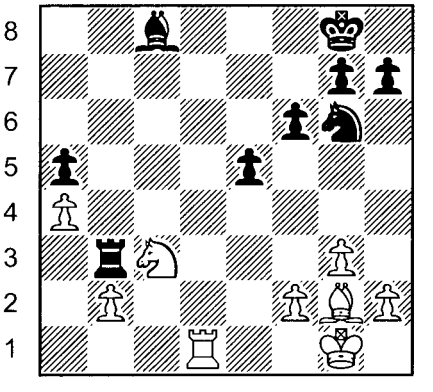

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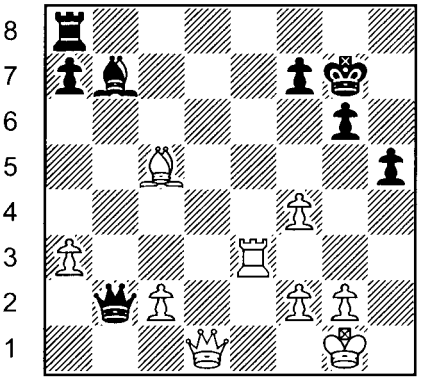

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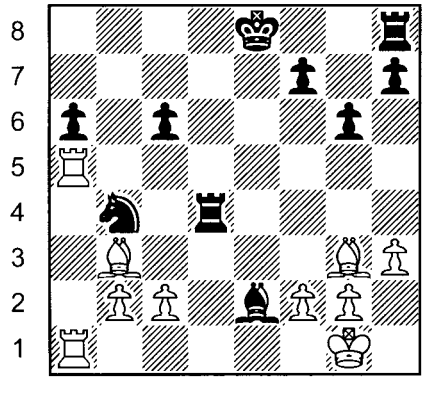

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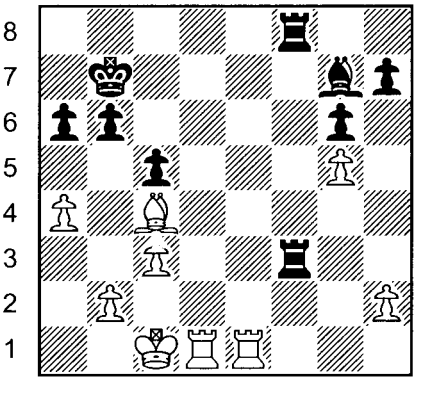

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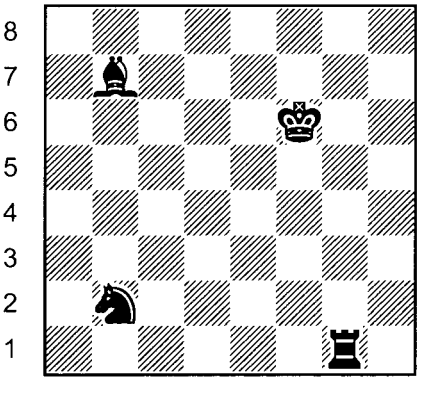

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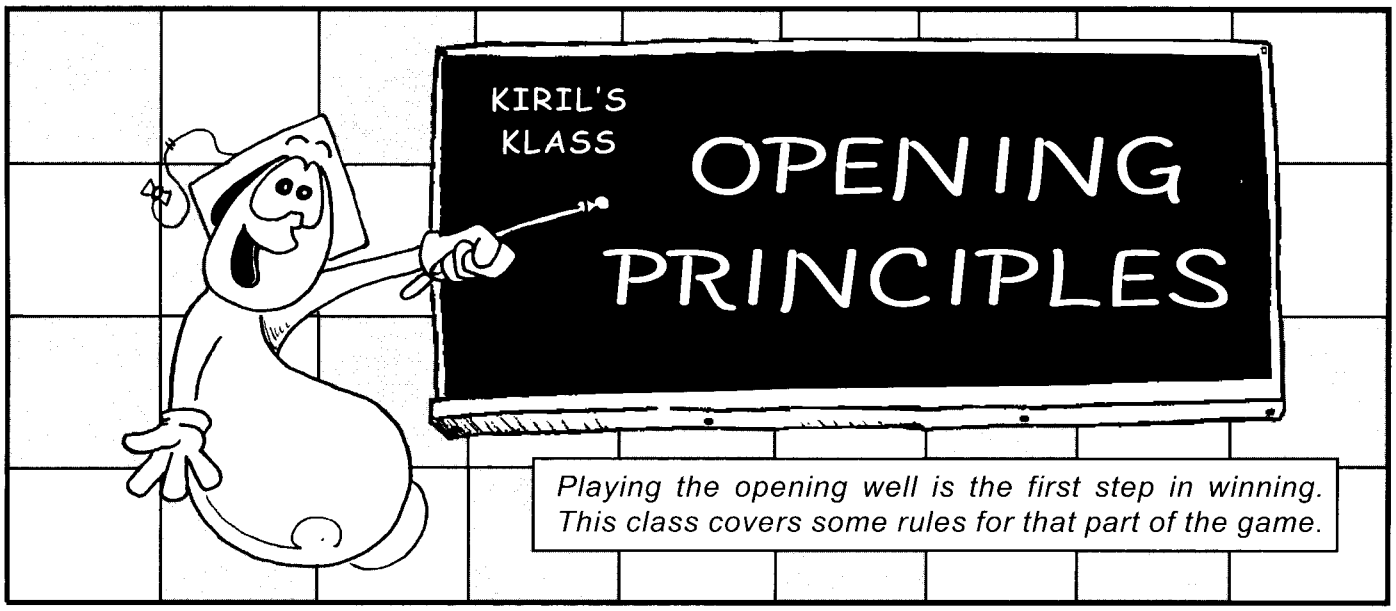
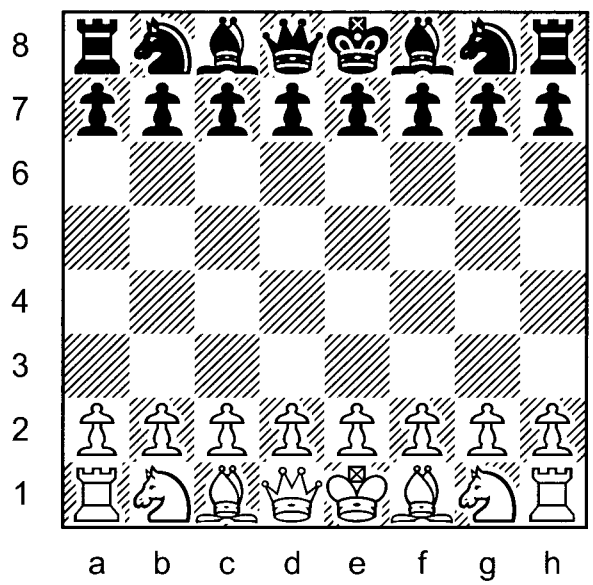
PLACE ROOK ♖ AND BISHOP ♗
SO EACH FORKS 3 PIECES


KIRIL'S
KLASS
OPENING
PRINCIPLES
Playing the opening well is the first step in winning.
This class covers some rules for that part of the game.

The first moves in a game of chess are called the opening. This is the time when players prepare their pieces for battle.

Look at the starting position:



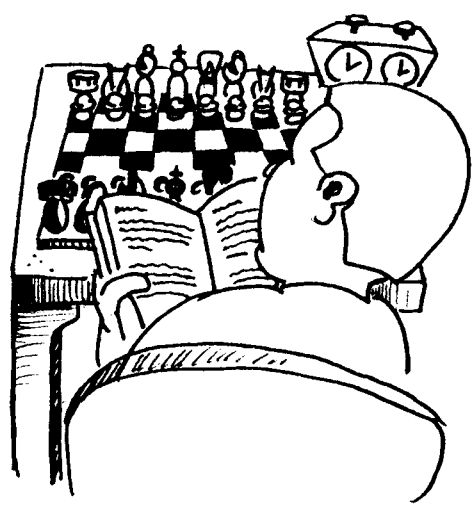
Everything is peaceful. Both armies are standing on their own side of the board. There are no threats. A lot of the pieces can't even move.

All that changes very quickly once the action begins. The armies charge forward. Threats are made. And the pieces get more room to move.

Each player does their best to build a strong middlegame formation. That's what opening strategy is all about.

In this lesson, we give fifteen general rules for good opening play. We'll talk about them using these six concepts:

HARMONY
CENTRE
SAFETY
DEVELOPMENT
TIME
INITIATIVE



HARMONY

In music, harmony is when all the notes sound good together. In chess, it's when the pieces work well as a group. This is an important goal in any position.

At the start of a game, you have 16 pieces. They're like a team and you're the coach. It's your job to make sure that they all take part in the game and work together.

To understand the rules that follow, you should know that the word '*piece*' has a special meaning. It only refers to queens, rooks, bishops, and knights. This lets us talk separately about the pieces, the pawns, and the king.

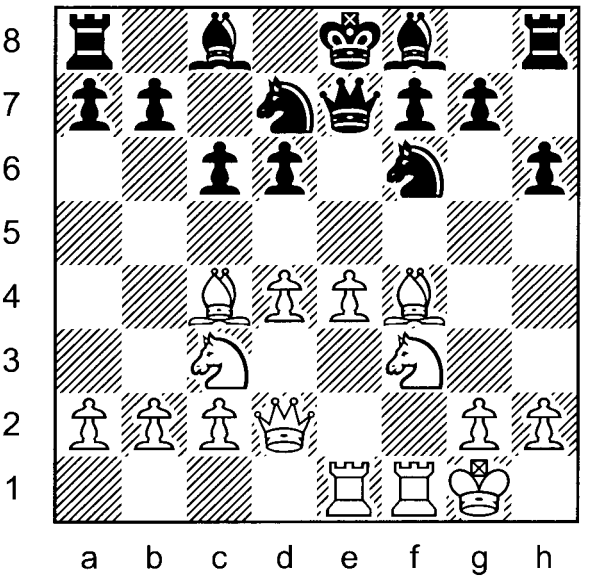
Rule # 1

Use all of your pieces.

To get the most from your team of chess pieces, you need to get them all into action. Your aim is to move more pieces out than your opponent. That way you'll outnumber the other team when the real battle begins.

In this example, white has already moved all their pieces to good spots.

Black has played the opening very poorly though. The queen and knights are developed. But neither bishop has any freedom and the black king is at least three turns from castling.



If we only count developed pieces, we see that white outnumbers black by 7 to 3. This adds up to big trouble for black.

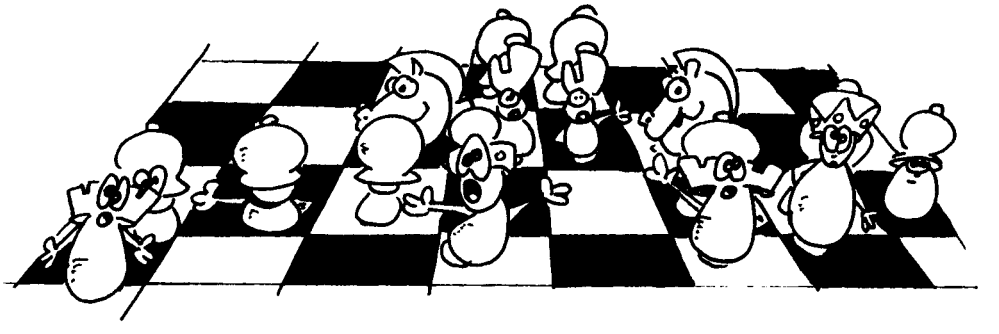
1. e5!

The white army is positioned for the attack and charges down the e-file.

With a lead in development, the best plan is usually to open up the centre.

1.	**. . .**	**dxe5**
2.	**Bxe5!**	**Nxe5**
3.	**Nxe5**	**Be6**
4.	**Bxe6**	

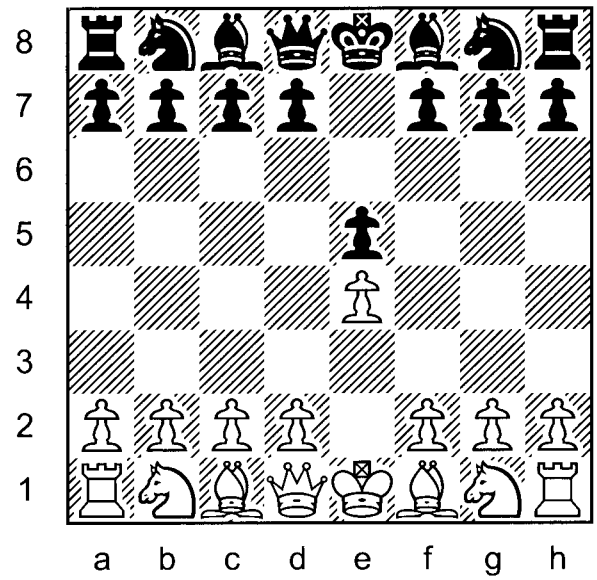
White scores with a knight fork if 4...fxe6 5.Ng6! or with a discovered attack and pin after 4...Qxe6 5.Ng6!



Rule # 2

Don't block your pieces.

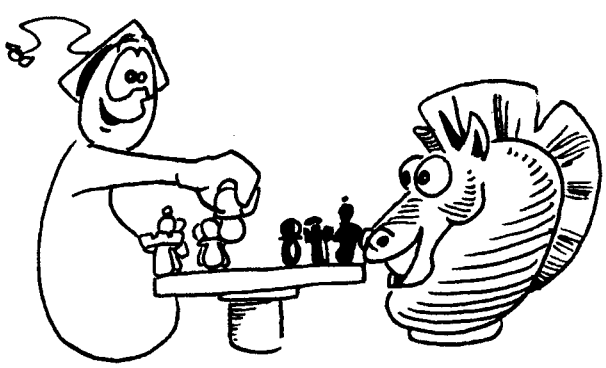
It's important to give all your pieces as much freedom to move as possible. When you bring one piece out, try not to put it where it takes away from the freedom of another.



In the position above (after 1.e4 e5), the move 2.d3? is not very good for white. Although it opens up a diagonal for the bishop at c1, it blocks the other bishop on f1.

A better plan is to play 2.Bc4 first and only afterwards d3. Both bishops are happy that way.

Another bad idea is 2.Ne2? It gets the knight out, but blocks the queen and bishop. 2.Nf3 is a better choice.



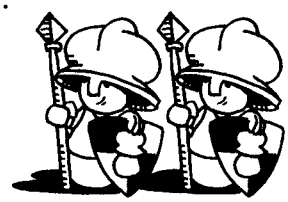
Rule # 3

Don't block your centre pawns.

In most openings, both centre pawns advance, either one or two squares.

They need to move to open lines for the pieces and support key squares.

Looking at the diagram on the left again, white should not play 2.Bd3? It develops the bishop, but blocks the d-pawn. This makes it harder for white to fight for the centre. It also hinders the other bishop, who is stuck behind the d-pawn.

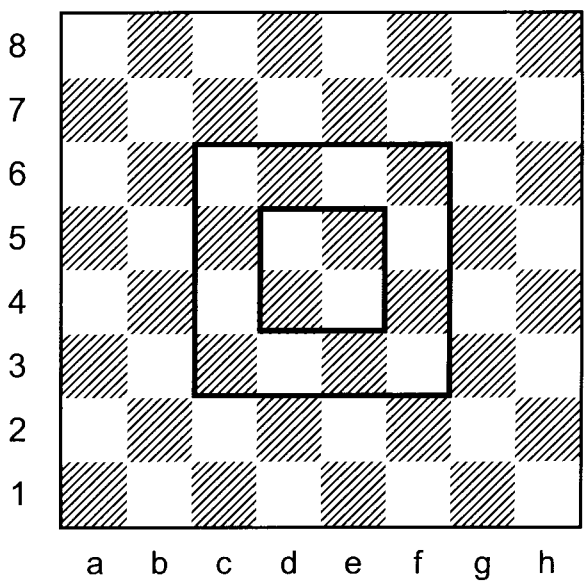


CENTRE

The most important part of the chess board is the centre, especially the four central squares (d4, e4, d5, e5).

From the centre, pieces can move in any direction where they are needed. A strong central formation is the best foundation for attack or defence.

Whoever controls the centre controls the game.



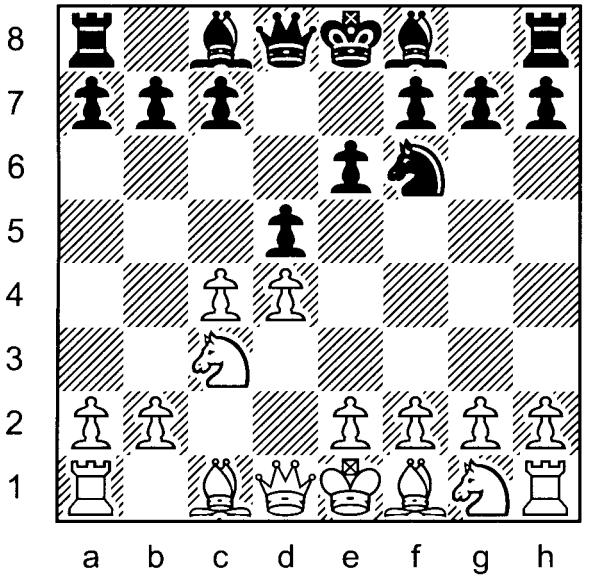
Rule # 4

Keep a pawn in the centre.

The best way to control the centre is to place pawns there.

A pawn can help do three things:

- protect your pieces that are in the centre.
- prevent the opponent from moving pieces into the centre.
- stop the opponent from advancing pawns to chase your pieces out of the centre.



This position is from the Queen's Gambit. (1.d4 d5 2.c4 e6 3.Nc3 Nf6)

4. cxd5 Nxd5?

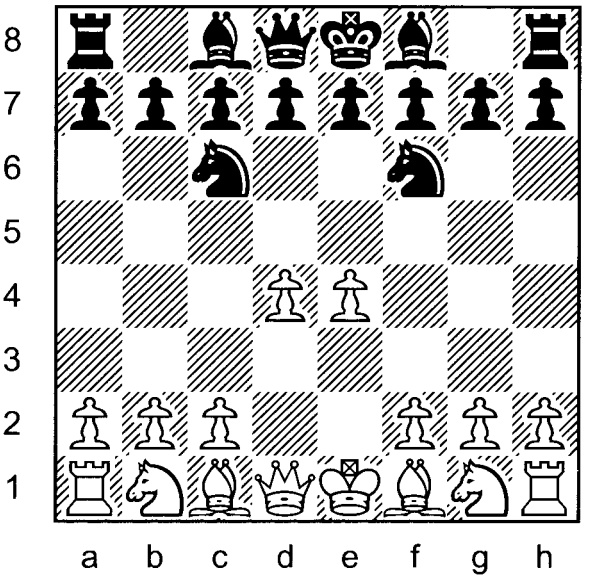
Black should have played 4...exd5! in order to stand firm in the centre. Now white takes control.

5. e4! Nxc3

Retreating by 5...Nf6 is even worse.

6. bxc3

White stands better because the big pawn centre will give the white pieces greater freedom of action.



Our next example shows what can happen when we bring out our knights before stationing a pawn in the centre. (1.e4 Nc6 2.d4 Nf6?)

3. d5 Nb4

3...Ne5 4.f4 Ng6 5.e5 gives the black knights a similar headache.

4. a3 Na6

5. e5!

Now 5...Ne4? loses the knight after 6.Bxa6 bxa6 7.Qd4! f5 8.f3.

5. . . . Ng8

The black horses are running wild. And getting nowhere.

Rule # 5

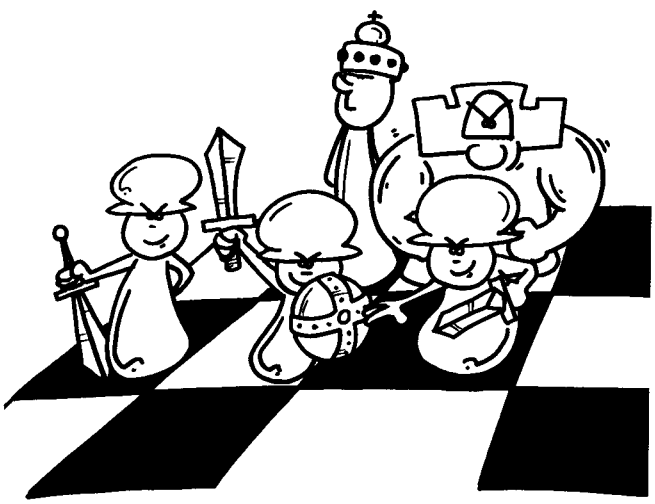
Centralize your pieces.

In general, your pieces should move toward the centre in the opening. This helps to control that part of the board and makes them more mobile too.

This is especially true for knights. A knight in the corner has just 2 moves. Along the side, it has 3 or 4. But put a knight in the centre and it reaches its full power of 8 possible moves.

Bishops benefit from centralization too. A bishop on the side has 7 moves compared to 13 in the centre. It's good to develop your bishops so that they aim through the centre.

Rooks control the centre best from a distance. It's difficult for them to find a safe spot in the centre because the knights and bishops chase them out. Try to place the rooks on the central files that are open (or will be opened).



SAFETY

King safety is one of the basic goals of strategy. Nothing else matters much if your king is dead. This is why you should plan for his safety right from the beginning of the game.

Castling was invented just for that purpose!

Rule # 6

Castle.

Castling does several things to keep the chess troops happy.

The king is glad to go where he can have some pawn cover. Staying in the middle is dangerous when the centre pawns advance and lines are opened. It's easier to defend the king near a corner too. There are fewer directions to attack him from.

Castling is helpful to the rooks also. The king is no longer standing in their way on the e-file, and the castled rook is brought towards the centre.

Rooks are powerful pieces that are eager to show their strength on open lines. Don't leave them moping in the corners!

Rule # 7

Don't move the pawns in front of the castled king.

Advancing the pawns in front of your castled king does a couple bad things.

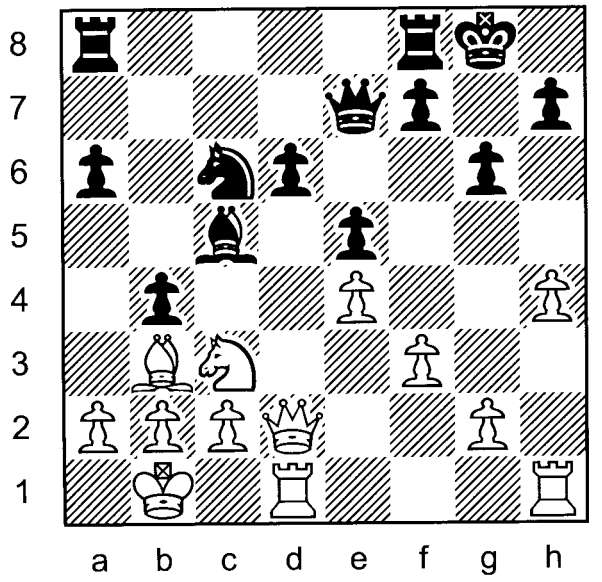
Firstly, it makes it simpler for the opponent to trade pawns. Every pawn exchange opens lines and that usually helps the attacker.

It's good strategy to keep the lines closed in the area where your king is.

Secondly, some squares around the king are weakened. A *weak square* is a spot in our position where opposing pieces can land safely, without being harassed by pawns. Weak squares are also called "*holes*".

The pawns are the best defenders. When they attack a square, the pieces stay away. Every time a pawn moves, he weakens the space behind him.

It's good strategy not to advance in the area where you are defending.



In this diagram, white has a winning advantage because the black position is so full of holes.

The advance of the g-pawn has put the black king in danger by creating weak squares at f6 and h6. The pawn on g6 also makes it easy for white to open the h-file with h5 and hxg6.

On the other side of the board, the black forces are marching against the white king. But he is safe, at least for a little while, behind his sturdy wall of unmoved pawns.

The d5 square is another hole in the black position. The white knight jumps in with tempo ...

1. Nd5! Qd8

The queen has to keep f6 protected. Black is mated after 1...Qb7 2.Qh6 a5 3.Nf6+ Kh8 4.Qxh7# (and 2...f5 loses to the tricky 3.Ne7+ Kh8 4.Nxg6#!).

Other queen moves allow forks:

1...Qd7? 2.Nf6+ Kg7 3.Nxd7

1...Qe6? 2.Nc7 Qf6 3.Nxa8 (or 2.Nb6)

2. Qh6!

White's queen arrives on the scene. Now she's ready for h5 and hxg6.

2. . . . Nd4

The counterattack is way too slow.

3. h5! Ra7

The rook gets ready to defend h7. (3...Nxb3 4.hxg6! fxg6 5.Qxh7#)

4. hxg6 fxg6

White has a mate in two moves.

☞ 229

DEVELOPMENT

To "*develop*" means to bring a piece into play by moving it from the square it starts the game on.

This is a cool thing to do.

Rule # 8

Develop your pieces.

If you want your pieces to help you win the game, you have to get them out where they can do something.

To leave them standing on the back rank is like leaving your star players sitting on the bench. When the game starts, get the team out.

It is usually a good idea to develop the knights and bishops first. They're the pieces that benefit the most from moving off the back rank. Besides, it's hard to develop the rooks with them in the way!

A primary goal of opening play is to get *all* of your pieces developed.

Rule # 9

Give your pieces freedom.

It's not enough to simply move your pieces out. You have to develop them to good squares.

One way to choose the right spot for a piece is by looking at how *mobile* it will be. A well developed piece has a lot of room to move.

In general, the more moves a piece has, the stronger it is.

Another thing to consider when you develop a piece is the work it will do. Decide carefully on which pieces you use for defence. A defensive job limits their freedom.

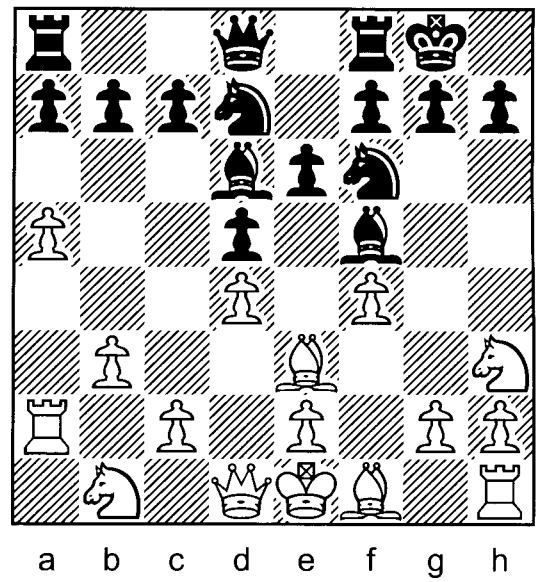
It is normally better to guard things with pawns if you can. That leaves the "big" pieces free for attack.

Rule # 10

Don't move too many pawns.

Pawns should only be moved if they help to develop a piece or fight for the centre.

Usually two or three pawn moves in the opening are enough to complete your development.



In this example, white has played the opening terribly. Only three pieces are developed, and none to good squares. At least five pawn moves were made.

Now look at the black position. All of the knights and bishops are developed well, the king is castled, and only two pawns moved. Black has played great.

TIME

Chess players use the word 'time' in a special way. It has nothing to do with time on a clock. It refers to how many moves it takes to do something. For example, how many moves it takes to get a knight from h1 to a8.

On clocks, we measure time in hours and minutes. In chess, we measure it in moves. The time used for one move is called a *tempo*.

The opening is a kind of race to see which player can get ready to attack the quickest. The side that completes their development in the shortest time is the one that can attack first.

Rule # 11

Use every move to improve your position.

Each move is a golden opportunity to make something happen on the chess board. Always make the most of every turn. Don't waste a single tempo!

When you're not sure what to do, find your worst piece and help it.

Rule # 12

Develop with tempo.

When you bring out a new piece and it makes the opponent move one they already developed, it's like you get an extra turn. They waste their move on defence and you "*gain a tempo*". This can really make you feel great.

But don't get carried away attacking pieces. You only gain a tempo if your move also improves your position. Be extra careful with pawns. Don't move them just to chase pieces. Only move pawns in the opening if they help to develop pieces, control the centre, or win material.

Rule # 13

Don't move the same piece twice.

There are lots of exceptions to this rule. Sometimes we have to move a piece twice (to avoid losing material). Sometimes we want to move it twice (to win material or make a weakness in the opponent's position).

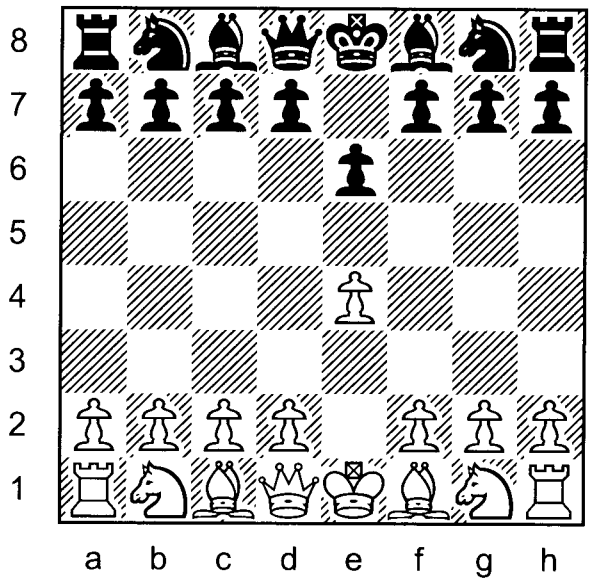
But try not to move the same piece more than once unless there's a good reason.

One goal of opening play is to use every tempo to develop a new piece. The perfect way of achieving that is to get them to a good square on their first move.

All Rules Have Exceptions!

To avoid "*losing a tempo*", don't put your pieces where the opponent can attack them with developing moves.

Let's look at this position from the French Defence. (1.e4 e6)



It's bad strategy here to play 2.Bc4? because black can reply 2...d5! This useful pawn move opens lines for the black pieces, helps control the centre, and wins a tempo by forcing the white bishop to move again.

Another error is 2.Qh5? Early queen moves look aggressive but they're not good if she gets chased around. With 2...Nf6, black can develop a piece and gain a move by attacking the queen.

Also bad is 2.e5? There's no good reason to move the e-pawn a second time. It's better to spend the tempo on a different piece.

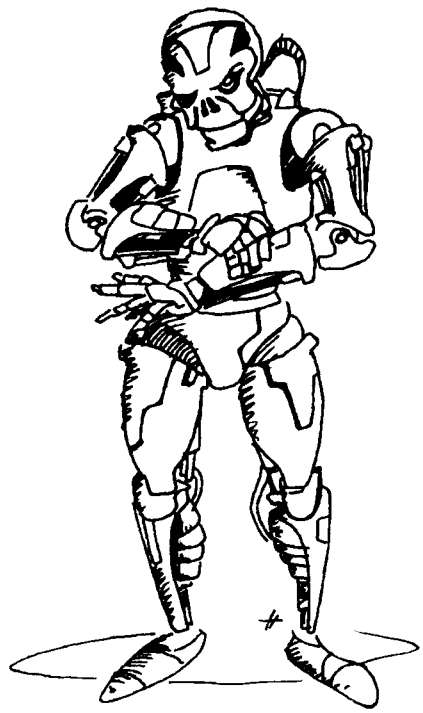
White has other lousy moves too, like 2.a3? It doesn't let any pieces out or fight for the centre. It doesn't really improve the position at all. That's what we call a waste of time.

The best move for white is to occupy the centre with 2.d4! Developing the knights by 2.Nf3 or 2.Nc3 is also good.

INITIATIVE

Initiative is *power to make threats.* Threats force the opponent to react to what we're doing. Their plans have to wait if we keep them busy dealing with ours. This is how we direct the course of a game.

Right from the opening, both sides must fight for the initiative. Whoever gets it is the boss. They decide what the other player has to do.



Rule # 14

Develop with threats.

As you bring your pieces out, try to make the opponent defend.

You can do this by attacking their pieces or by setting up tactics such as forks, pins, and discovered checks. If they have to defend against threats, they won't have time to attack you.

Once some of their pieces are stuck on guard duty, it becomes even easier to make new threats!

Rule # 15

Weaken the other king's defence.

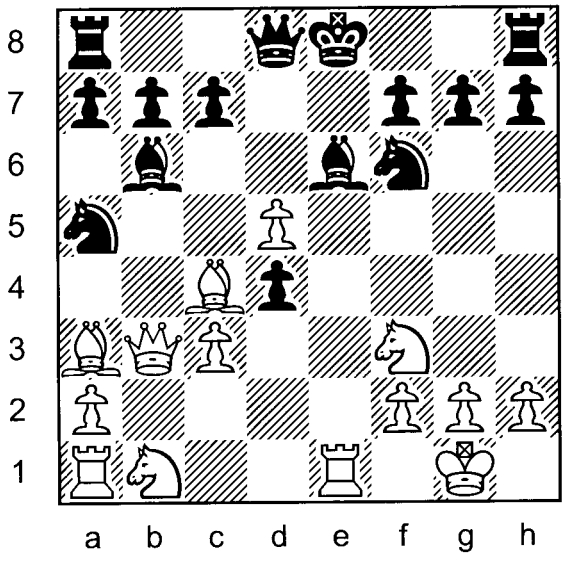
The ultimate goal in a game of chess is to checkmate the opponent's king. Anything you do to make his defences weaker will improve your chances for a successful attack.

It's always better to be the attacker. Defending is harder work and leads to more mistakes.

Here are some things you can do to make a king less safe:

- prevent him from castling
- open attacking lines in his direction
- destroy or wreck his pawn cover
- drive him out into the open
- eliminate his defending pieces

If you're brave, use a sacrifice or two!



This position is from a game played by world champion Wilhelm Steinitz in 1863. He sacrificed a pawn earlier to open lines for a quick attack. Did you notice that the bishop on a3 prevents castling? Now he gives up his queen to bring the black king into the open! After **1.dxe6! Nxb3**, it's mate in 6!

☞ 229

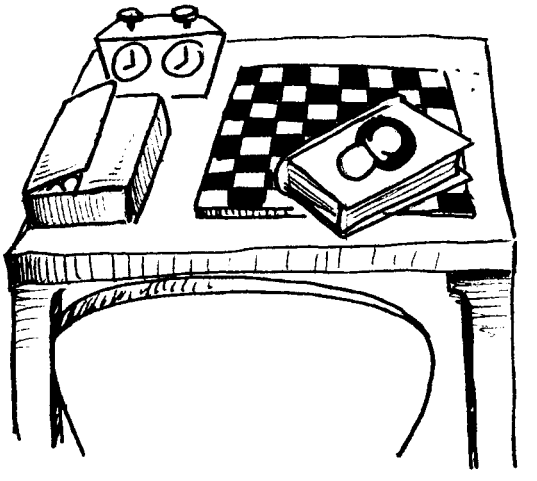
Well, that completes our long lesson on opening strategy. We hope that you find our fifteen rules helpful.

Please remember that they are only general principles. There are plenty of exceptions. Good players know when to break the rules. But to do that, you must first learn how to follow them.

Here they are again for your review:

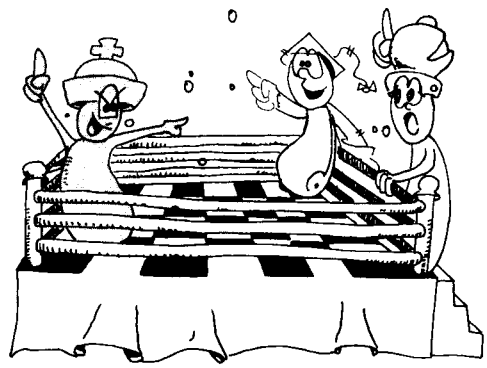
OPENING PRINCIPLES

1. *Use all of your pieces.*
2. *Don't block your pieces.*
3. *Don't block your centre pawns.*
4. *Keep a pawn in the centre.*
5. *Centralize your pieces.*
6. *Castle.*
7. *Don't move the pawns in front of the castled king.*
8. *Develop your pieces.*
9. *Give your pieces freedom.*
10. *Don't move too many pawns.*
11. *Use every move to improve your position.*
12. *Develop with tempo.*
13. *Don't move the same piece twice.*
14. *Develop with threats.*
15. *Weaken the other king's defence.*



CHESS LINGO

"SQUARE OF A PAWN"



The "*square of a pawn*" is a way to *SEE* if a king can catch a pawn.

We visualize the four sides of "*the square*" so that it includes the square that the pawn is standing on and the queening square. If the king gets inside *the square*, then he can stop the pawn from safely becoming a new queen.

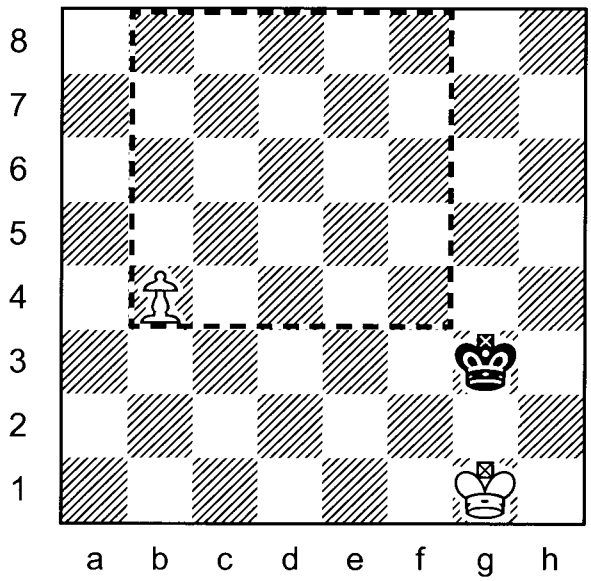
By using the square of the pawn, we avoid *calculating* with the usual "If I go here, then he goes there..." method. Instead, we have a *visual picture* of what will happen.

Note: Because of its double jump, the square of an unmoved pawn is drawn from the third rank.

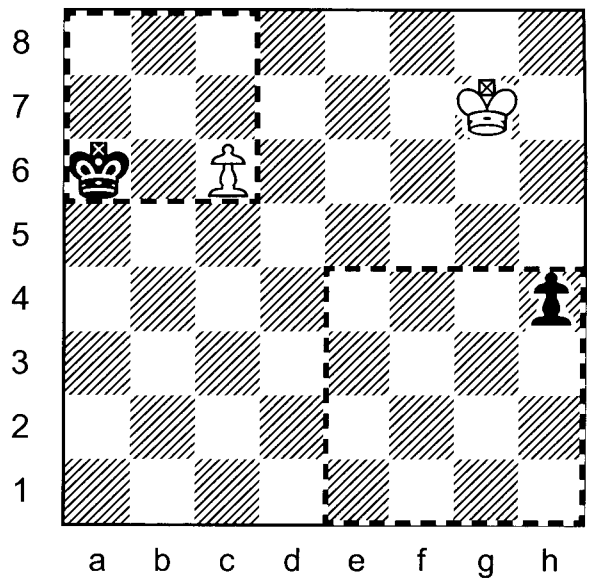
In our first example, the b-pawn has a 5x5 square. White to move wins because the black king is not in the square. We can check this by playing out the moves of the chase: 1.b5 Kf4 2.b6 Ke5 3.b7 Kd6 4.b8=Q+!

Black to play makes a draw by entering the square of the pawn. 1...Kf4! 2.b5 Ke5 3.b6 Kd6 4.b7 Kc7 5.b8=Q+ Kxb8!

In the second diagram, the black king is "*in the square*" of the white pawn, but the white king isn't even close to the black pawn. It would seem that black is winning, right? See page 234 for the miracle save!



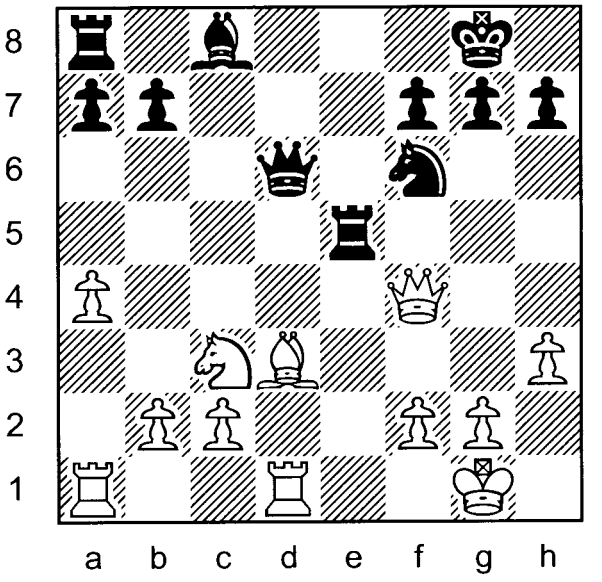
WHITE TO MOVE WINS
BLACK TO MOVE DRAWS



WHITE TO MOVE
CAN YOU FIND THE DRAW?

COMBO MOMBO!!

SPOTLIGHT ON DISCOVERED ATTACKS

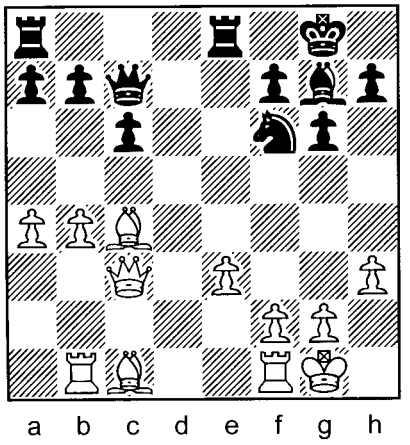


Greetings, chess students! The subject for today's lesson is the *discovered attack*.

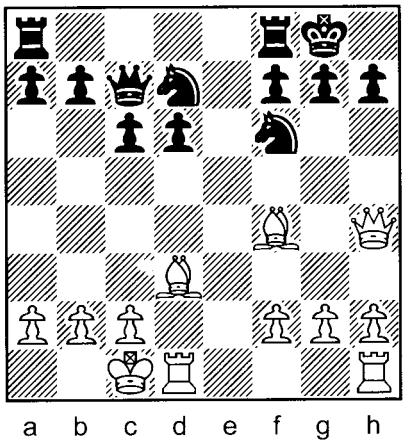
This tactic happens when one piece moves away and uncovers an attack from another piece behind it. In combinations, the piece that moves away usually sacrifices itself with check.

♔ It's easy to find the combo once you notice that the rook on d1 is aimed at the black queen. The white bishop gets the glory with 1.Bxh7+! Kxh7 and the rook collects the prize. 2.Rxd6

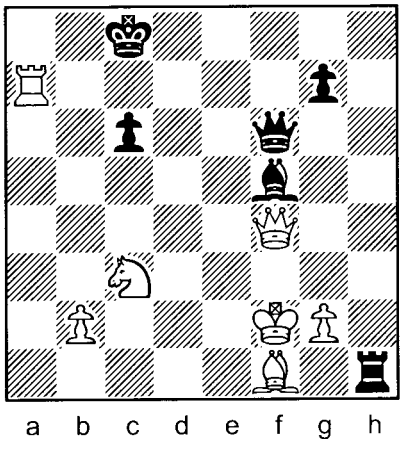
♚ Black to move sees that the queens are lined up and wins by 1...Re1+! 2.Rxe1 Qxf4.



❶ BLACK TO MOVE
Win Material



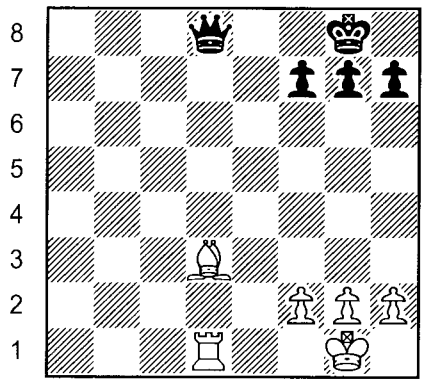
❷ WHITE TO MOVE
Win Material



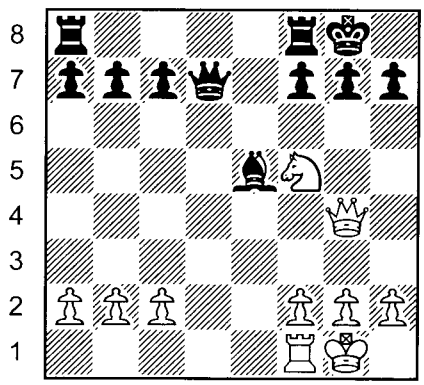
❸ BLACK TO MOVE
Win Material

TACTICS 101

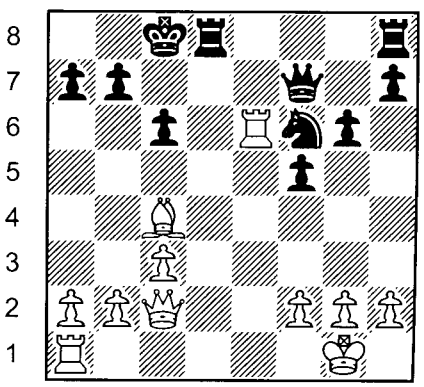
WHITE TO MOVE **FIND the DISCOVERED ATTACKS** *WIN MATERIAL*



❶ a b c d e f g h



❷ a b c d e f g h



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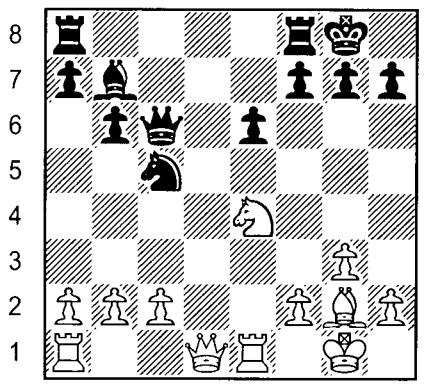
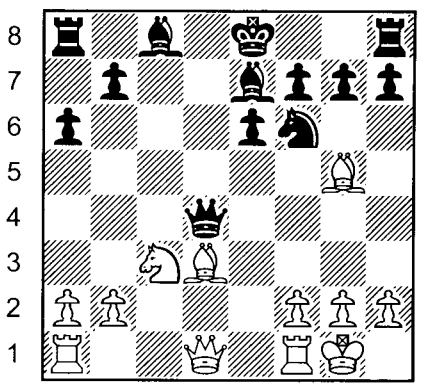
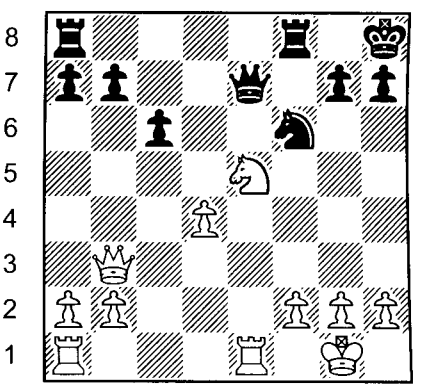


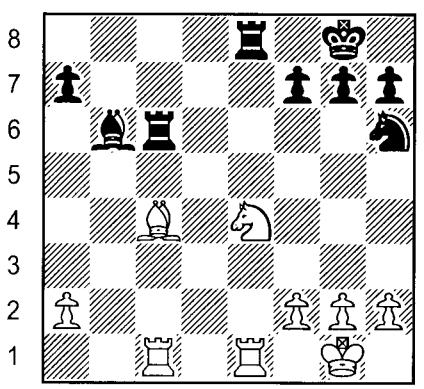
❹ a b c d e f g h



❺ a b c d e f g h

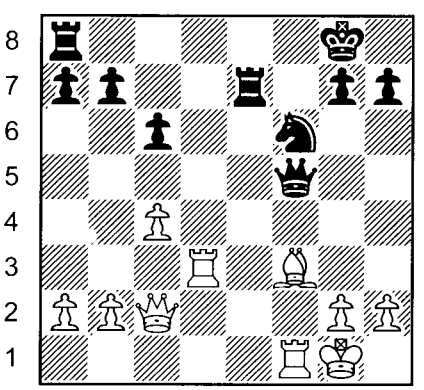


❻ a b c d e f g h



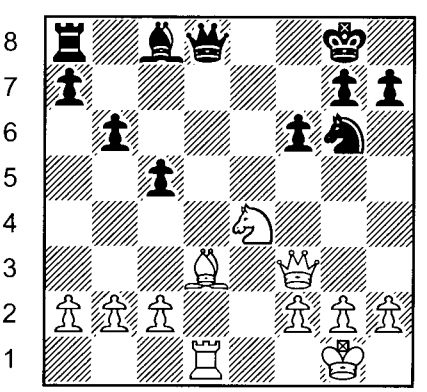
❼ a b c d e f g h

FIND 2
DISCOVERED ATTACKS



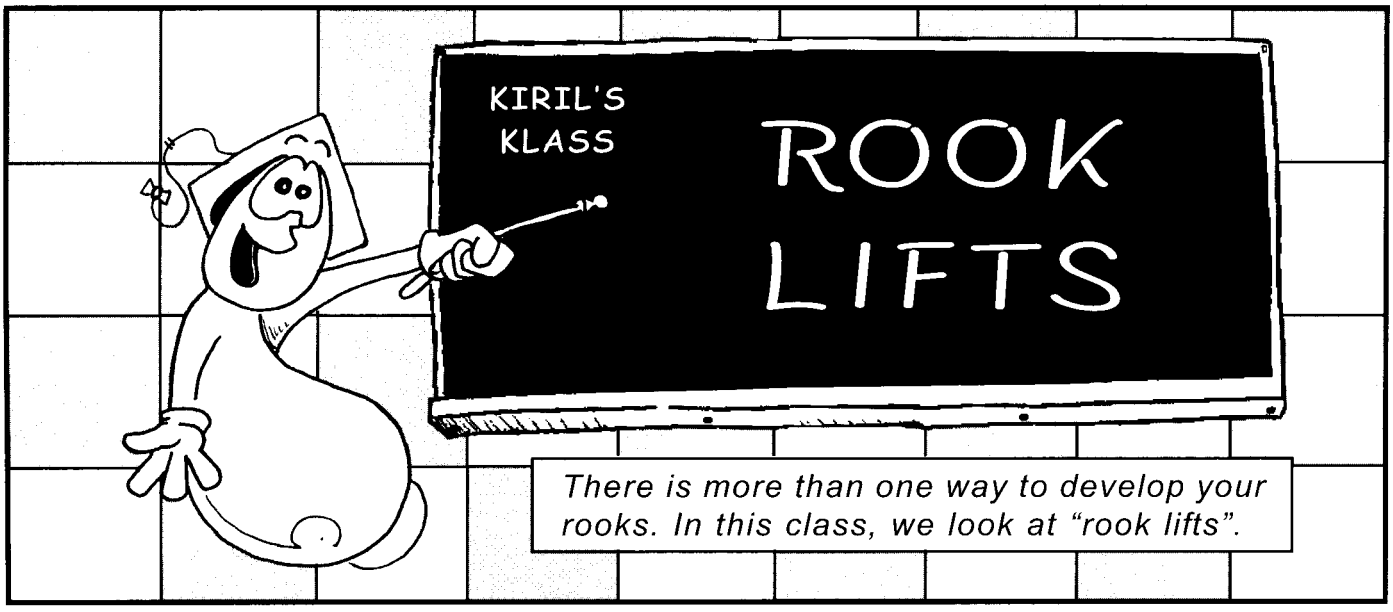
❽ a b c d e f g h

FIND 2
DISCOVERED ATTACKS



❾ a b c d e f g h

FIND 2
DISCOVERED ATTACKS



There is more than one way to develop your rooks. In this class, we look at "rook lifts".

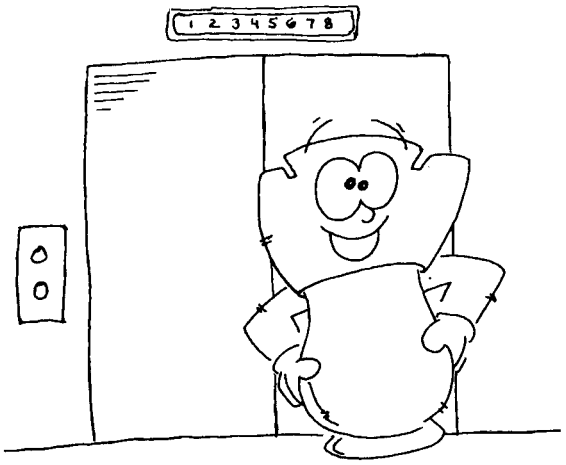
Rooks are tough. But not at the start of a game. They're stuck in the corners then, with no easy road out.

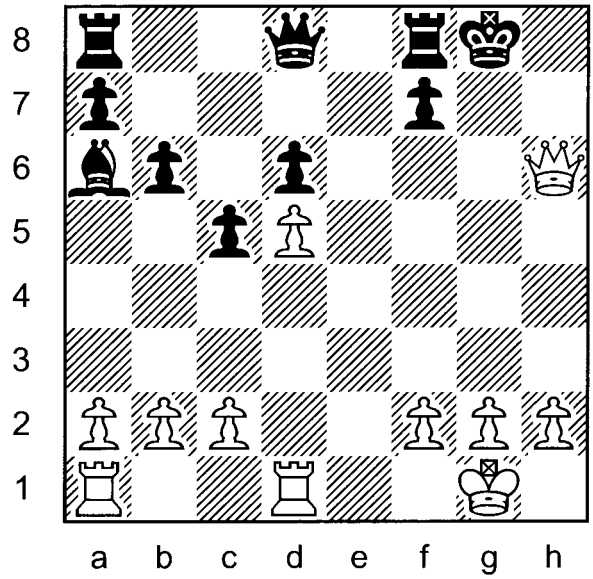
We usually develop rooks by moving them to files that are not blocked by pawns. Those are called open files.

Another cool way to get a rook into action is with a *rook lift*. As you might already know, 'lift' is the British word for *elevator*.

Here is what happens in a rook lift: The pawn in front of a rook moves two squares and then the rook goes up to the third rank. It's just like taking the elevator up to the third floor!

From there, the rook moves along the rank to find a good spot for attacking.





In our first example, the black king is in trouble. If white can get a rook to the kingside, it will be game over. Too bad the bishop on a6 stops 1.Rd3.

The natural move for white is 1.Re1, switching the rook to the open e-file. But then black counters with 1...Re8.

So white uses the other rook instead. All it takes is an elevator ride!

1. a4!

There's no good defence to the rook lift. After 2.Ra3, it's going to be the old *crash and crush* with Rg3 or Rh3.

Here are some of black's options:

1...f6 2.Ra3

2...Kf7 3.Qh7+ Ke8 4.Re3+ Qe7 5.Qxe7#
2...Qd7 3.Rg3+ Kf7 4.Re1!
2...Bc8 3.Qg6+ Kh8 4.Qh5+ Kg8 5.Rg3+

1...f5 2.Ra3 Qf6 3.Rg3+ Kf7 4.Rg7+!

4...Qxg7 5.Qe6#
4...Ke8 5.Re1+ Kd8 6.Qxf6+ Rxf6 7.Rg8+

1...Qd7 2.Qg5+! (Better than 2.Ra3 Qg4.)

2...Kh8 3.Qh5+! Kg7 4.Ra3 Rfe8
5.Rg3+ Kf8 6.Qh8+ Ke7 7.Re1+ Kd8
8.Rxe8+ Qxe8 9.Qxe8+ Kxe8 10.Rg8+

1...Be2 2.Ra3 Bg4!? 3.Rg3 f5 4.h3

White will be ahead in material and still on the attack after hxg4.

Black brings the bishop over to try and shield the king.

1. . . . Bc8

2. Ra3 Bf5!?

3. Rg3+ Bg6

4. Rxg6+!

The rook isn't about to let a bishop get in the way! The sacrifice leaves the black king wide open. (4.Rh3? Qf6!)

4. . . . fxg6

5. Qxg6+ Kh8

6. Qh5+! Kg7

7. Rd3!

Another rook lift for the final assault!

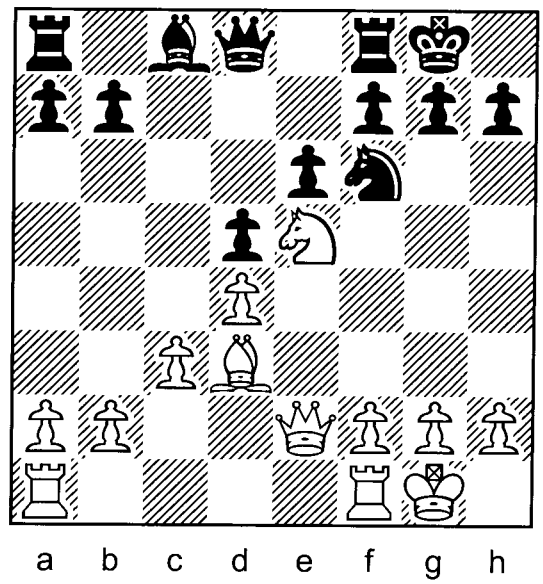
7. . . . Rh8

Can you work out the winning lines against 7...Rf6, 7...Rf7, and 7...Qd7?

8. Rg3+ Kf6

White mates in 3! ☞ 229

White has an excellent position in the next diagram. The queen, knight, and bishop are all well placed. Time to call the rooks in!



Getting the rooks into play through e1 and e3 might work but it's a little slow. You see the rook lift already, right?

1. f4!

The plan is 2.Rf3 and then some fun with Rh3 (or maybe Raf1 and f5).

1. . . . Qc7

2. Rf3

While white builds an attack, the black pieces struggle to find some freedom.

2. . . . Bd7

2...Nd7? allows 3.Bxh7+! Kxh7 4.Rh3+.

3. Rh3 h6

The black h-pawn needed protection. (3...Bc6 4.Bxh7+ Nxh7 5.Qh5!)

Defending with 3...g6 is also trouble after 4.Qf2 and 5.Qh4.

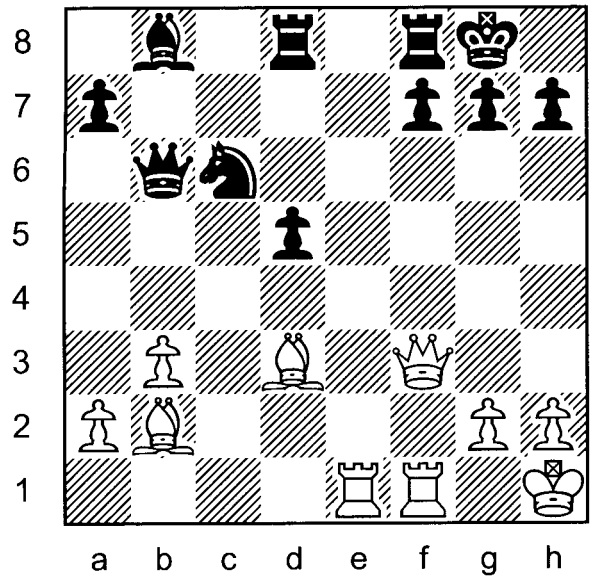
4. g4!

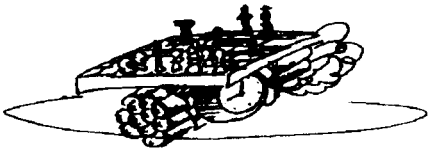
The threat is 5.g5, driving the knight away and forcing a pawn trade to open lines against the black king. There is nothing black can do about it either. A mercifully quick conclusion is **4...Bc6 5.g5 hxg5 6.fxg5 Ne4 7.Qh5! 1-0.**

Our final game is a real *blast-o-rama!*

The black king only has a few loyal pawns to guard him. They won't be a match for the aggressive white pieces.

There are several ways for white to break through here. 1.Qh5 and 1.Bxg7 are both powerful moves.





White chooses to sack with check. In this line, white doesn't have to push a pawn first to prepare the rook lift.

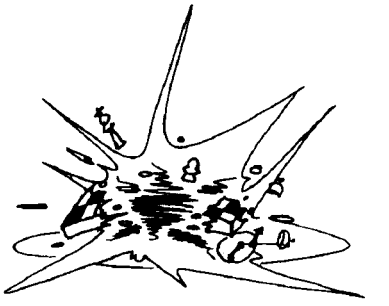
The fireworks begin with . . .

1. Bxh7+! Kxh7

2. Qh5+ Kg8

Now comes the second explosion.

3. Bxg7!



Kaboom! White threatens 4.Qh8#.

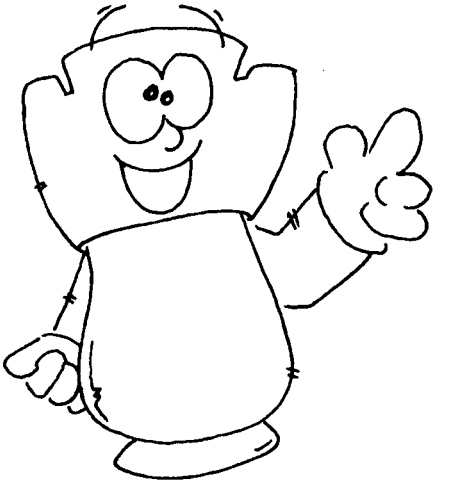
3. . . . Kxg7

Without his pawns, the black king is a sitting duck for the white queen and rooks. (3...f6 4.Qh8+ Kf7 5.Rxf6#)

4. Qg5+! Kh7

5. Rf3! 1-0

The rook takes a lift to the third rank. Mate by 6.Rh3+ is unstoppable.

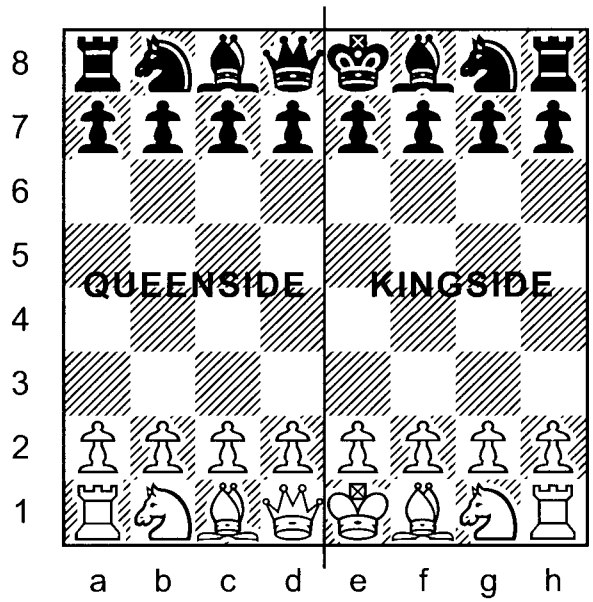


CHESS LINGO

LET'S TALK TO THE QUEENS

The queen is cool! Not only is she the most powerful piece in chess, she is also the most talked about.

Half of the board is named in her honour. The a, b, c, and d files are known together as the *queenside*.



The d-file by itself is called the "*queen file*".

Some of the pieces are named for her too. The rook on a1 is the "*queen rook*", the knight on b1 the "*queen knight*", and the bishop on c1 the "*queen bishop*".

The d-pawn is often referred to as the "*queen pawn*". (An a-pawn is a "*queen rook pawn*"!)

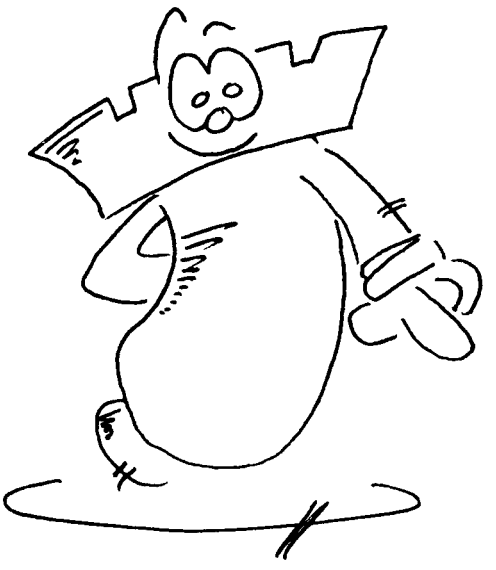
When a pawn promotes, we use the verb '*to queen*'. We also say that a pawn gets queened on the *queening square*.

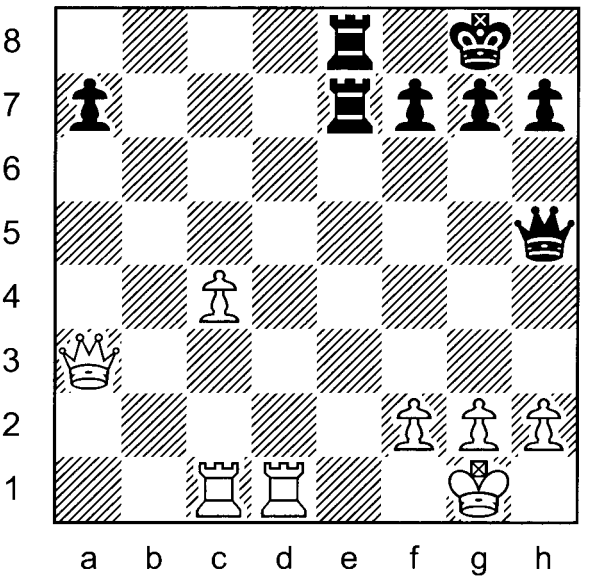
Endgames where the only pieces left are kings, pawns, and queens are called *queen endings*.

And the opening that starts with the moves 1.d4 d5 2.c4 is named the *Queen's Gambit*. Now is that weird or what? The queen doesn't even move!

COMBO MOMBO!!

SPOTLIGHT ON BACK RANK



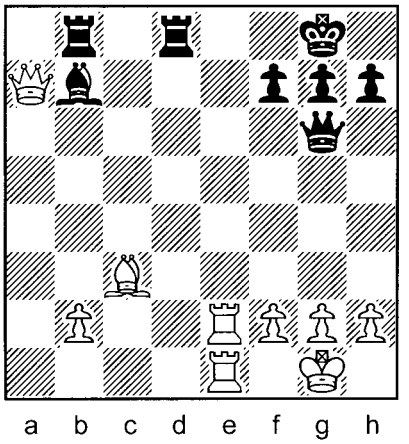


Hello, kids! Are you ready to combo? Our theme here is the world famous *back rank mate*.

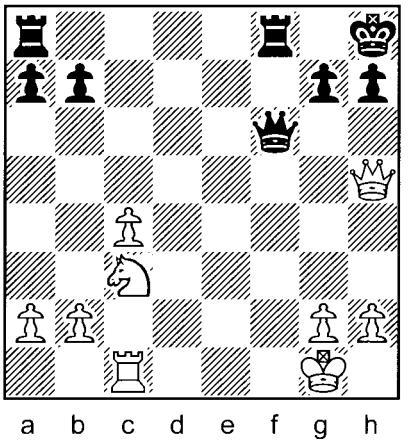
If none of the pawns in front of a castled king have moved, there is a risk that he will get trapped behind them. Sometimes we can use sacrifices against the pieces that defend the back row.

♔ Both kings are in danger in this position. White to play wins a rook by 1.Qxe7! If black takes back, it's checkmate in 2 moves. 1...Rxe7 2.Rd8+ Re8 3.Rxe8#

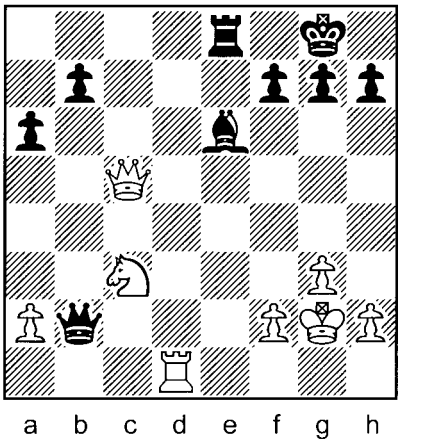
♚ Black to play has mate in 3. 1...Qxd1+! eliminates one guard from the back rank and the rest is easy. 2.Rxd1 Re1+ 3.Rxe1 Rxe1#



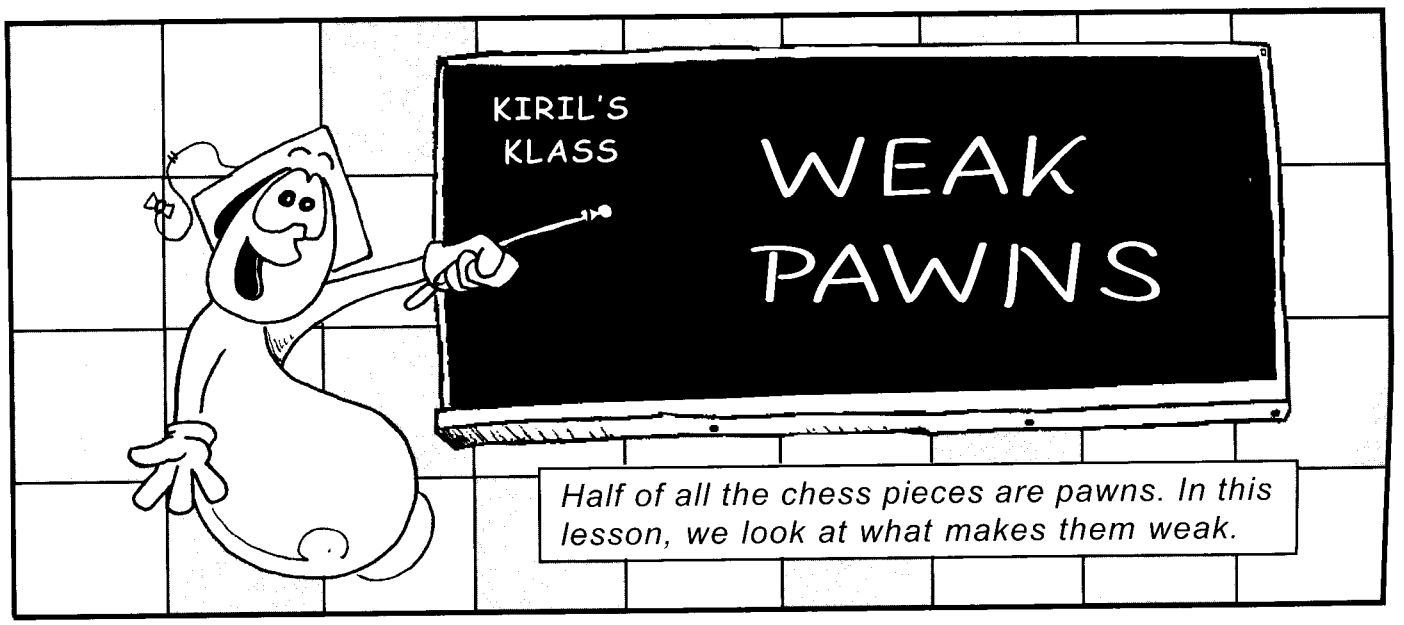
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Mate in 3



❸ WHITE TO MOVE
Win Material



Pawns are weird pieces. They're slow. They can't move backwards. And they often get blocked.

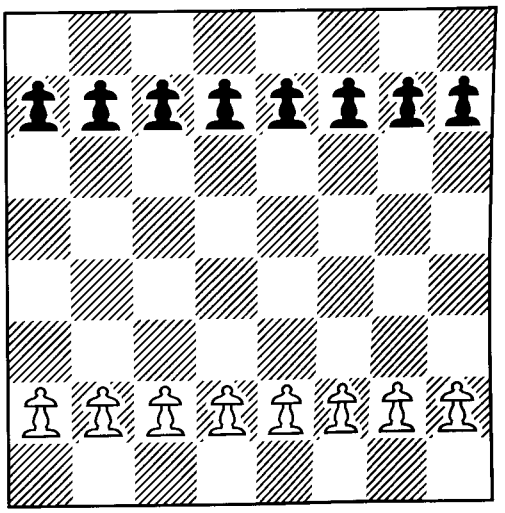
That's why the position of the pawns doesn't change very quickly.

When we look at the pawns together as a group, without the other pieces, we call it *pawn structure*.

Pawn structure is the part of a chess position that stays most constant. It's like a background in which the pieces move around. But it's more than that.

Pawn structure is the framework that shows the pieces where to go.

Looking at the pawn structure is a big help in choosing a plan. It's a map we can follow to decide on our moves.



This is the perfect pawn structure. All of the pawns are free to move and any pawn can be defended by its neighbour just by advancing one square.

But the pawns can't sit there through the whole game! Some of them have to move to let the pieces out.

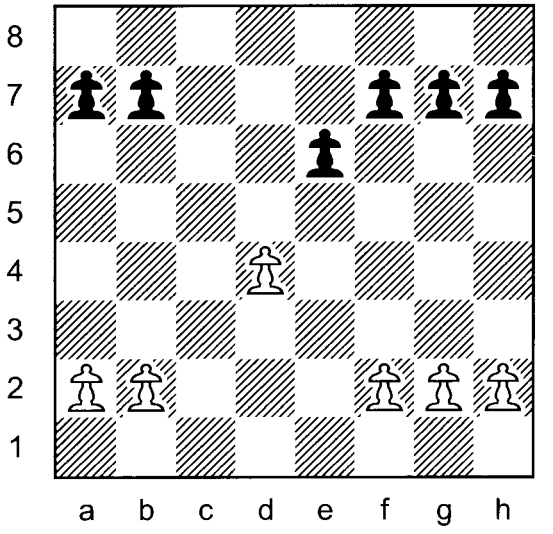
When pawns do advance though, they sometimes become weak.

A pawn is *weak* if it's hard to defend. This usually happens when it loses its freedom to move and can't be guarded by other pawns.

Three common types of weak pawns are isolated, backward, and doubled.

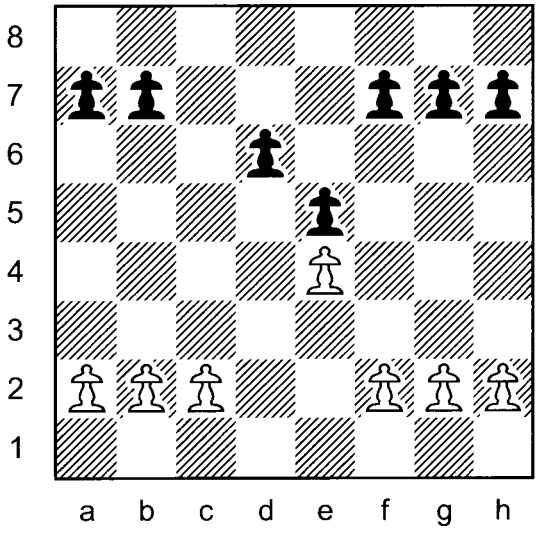
An *isolated* pawn doesn't have any neighbours. The white d-pawn is isolated.

ISOLATED



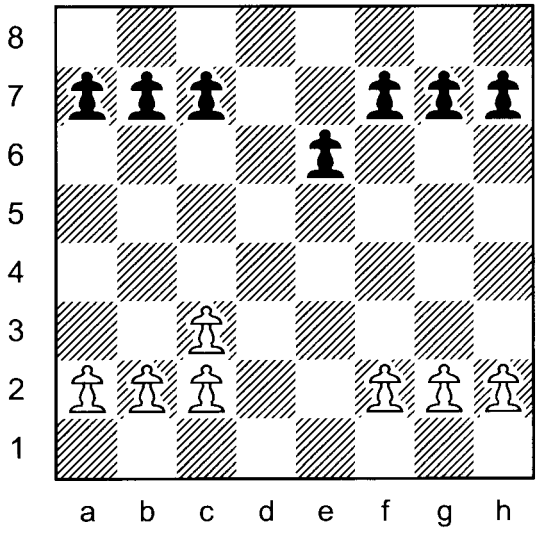
A *backward* pawn has been left behind by its neighbours. The black d-pawn is backward.

BACKWARD

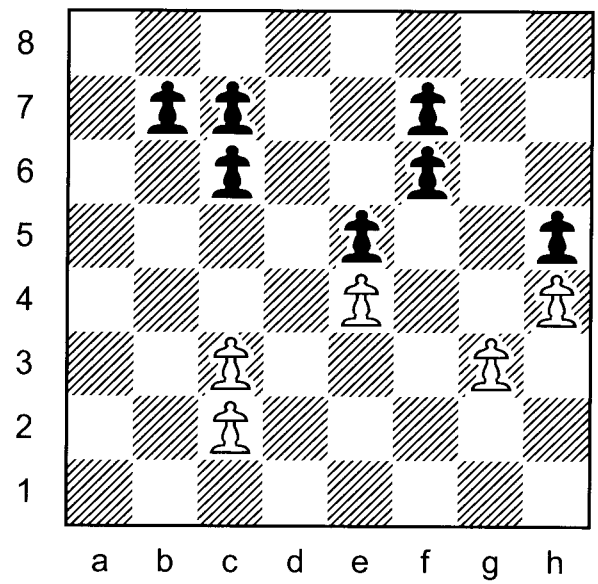


A *doubled pawn* shares its file with a friend! The white c-pawns are doubled.

DOUBLED



Pawns can be weak in more than one way at the same time.



In this diagram, white's c-pawns are doubled and isolated. Black's f-pawns are doubled and backward.

The other weak pawns are:

white e-pawn	isolated
white g-pawn	backward
black c-pawns	doubled
black h-pawn	isolated

The black b-pawn is not backward. It can move to b6 and be defended by its neighbour on c7.

An isolated or backward pawn is weak because it cannot be guarded by other pawns.

If they are attacked, they have to be defended by pieces, which takes away from the freedom of the pieces.

This problem gets much worse in the endgame when there are fewer pieces. Many endings are won just because of active versus passive pieces.

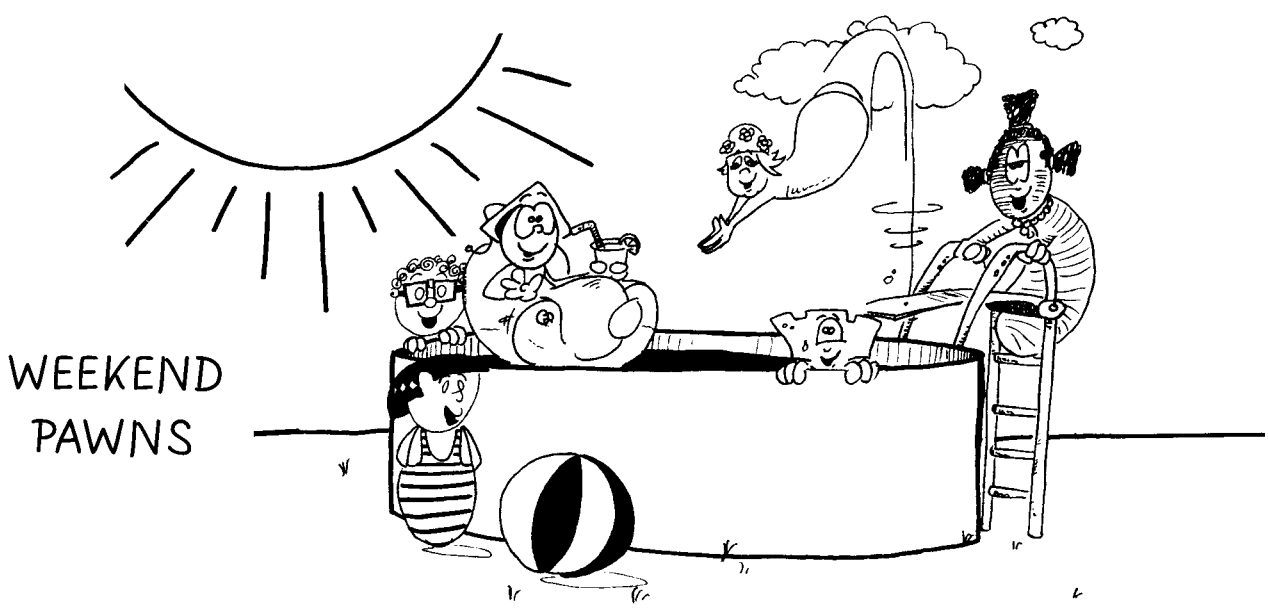
Here are some general rules for how to play when there are weak pawns:

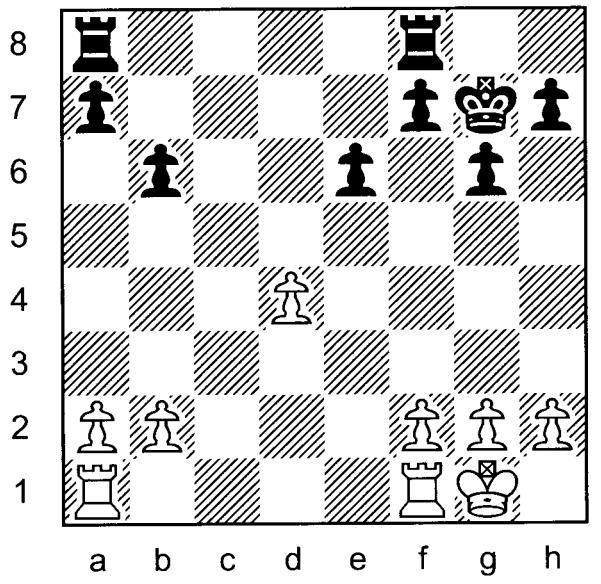
If the opponent has weak pawns . . .

- *Attack them so they have to be defended by pieces.*
- *Keep the game simple.*
- *Trade into an ending where the opponent has passive pieces.*
- *Don't weaken your own pawns.*

If you have weak pawns . . .

- *Try to trade them off.*
- *Complicate the game.*
- *Avoid trading into an ending.*
- *Weaken the opponent's pawns.*





White has an isolated d-pawn in this example. Black gets an active game by attacking it and forcing the white rooks into defensive positions.

1. . . . Rfd8!

2. Rfd1 Rd5

Planning to double rooks on the d-file. 2...Rac8 was also a good move.

3. Rac1 Rad8

4. Rc4

Now both of the white rooks are stuck on guard duty.

Black wins a pawn after 4.Rc7 Rxd4 5.Rxd4 Rxd4 since taking on a7 allows a back rank mate. (6.Rxa7? Rd1#)

4. . . . e5!

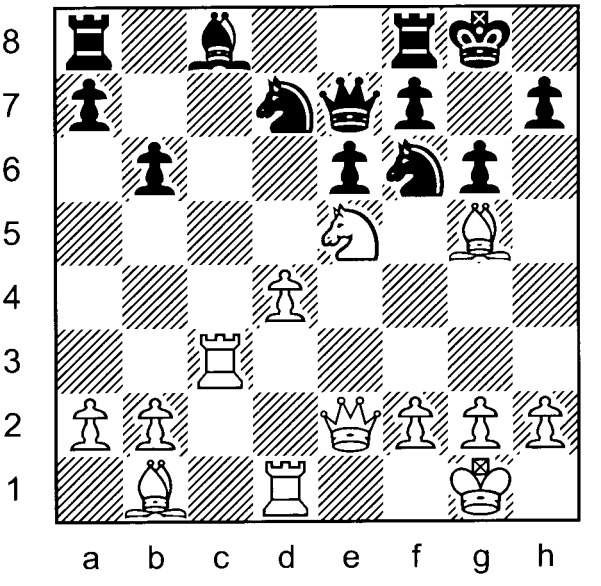
Black wins a pawn anyhow because of the pin on the d-file. (5.dxe5? Rxd1#)

5. Kf1 Rxd4

6. Rdxd4 Rxd4

Staying in the rook ending with 7.Rc7 is white's best chance for a draw.

The pawn ending after 7.Rxd4? exd4 8.Ke2 Kf6 9.Kd3 Ke5 is lost.



Isolated pawns are not always a bad thing. In the middlegame, if conditions are right, they can be very good.

The pawn structure in this position is the same as before. But this time, the d-pawn is strong. It helps white control the centre and supports a knight on e5.

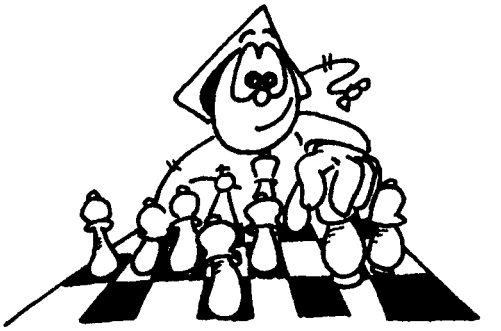
Black is busy defending against the active white pieces and has no time to put pressure on the "weak" pawn.

This kind of isolated d-pawn, known as an *isolani*, arises in many openings.

The usual plan for the side with the isolani is to go for an attack, while the opponent aims for an endgame, where the pawn will show its weakness.

1. . . . Qd6

The black queen gets out of the pin. Can you find two ways for white to win a piece after 1...Bb7? ☞ 229



2. Rf3! Nd5

Black also loses with 2...Kg7 3.Bxf6+ Nxf6 4.Rxf6! Kxf6 5.Qf3+ Kg7 6.Qxa8.

Better is 2...Bb7 3.Rxf6!? Nxf6 4.Bxf6 when white has two pieces for a rook.

3. Bh6 Re8

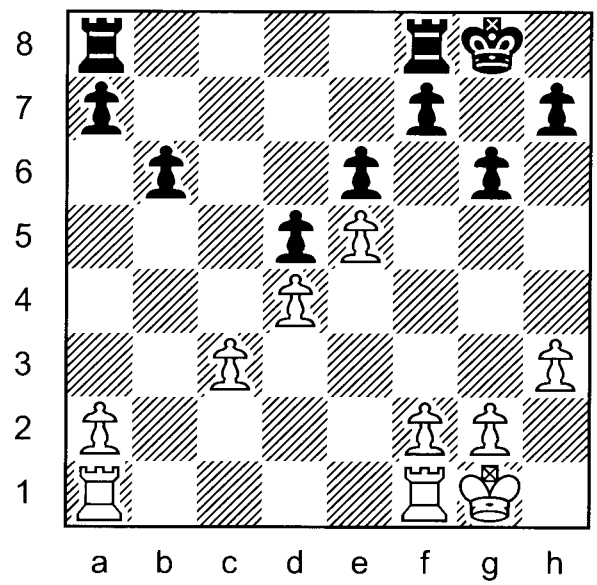
4. Rxf7

If black plays 4...Re7 here, there is a fancy finish with 5.Bxg6! hxg6 6.Qe4!

Not so flashy but just as terminal is 4...Nxe5 5.dxe5 Qc5 6.Qf3!

4. . . . Bb7

White has a mate in 4. ☞ 229



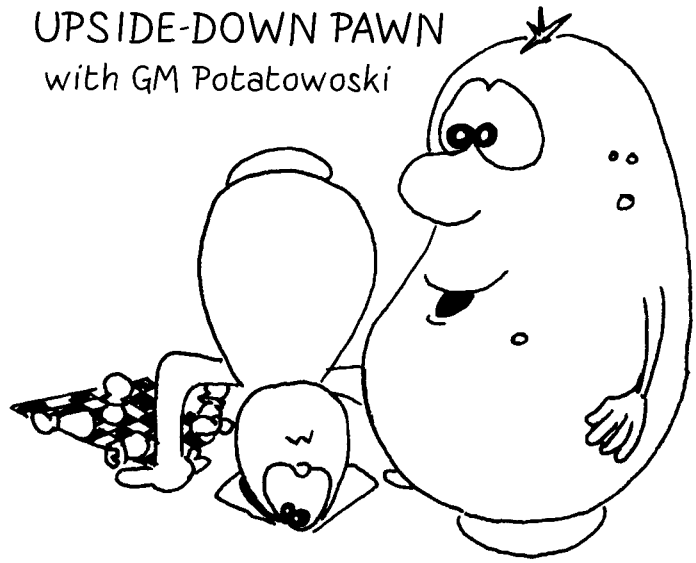
A backward pawn is very similar to an isolated pawn.

Both can be especially weak if they're on an open file, like the white c-pawn in this diagram.

We also use the same plan against a backward pawn that we do against an isolated one. Make the opponent guard it with pieces!

1. . . . Rfc8

2. Rac1 Rc4!



The square in front of a weak pawn is almost always a great spot for a piece.

3. Rc2

3.Rfe1? Rac8 4.Re3 Rxd4! is terrible for white. But defending the pawn from the side with 3.Rfd1! Rac8 4.Rd3 is a good plan. Black keeps the advantage though by 4...b5! The game might go: 5.Rb1! Rxc3 6.Rxc3 Rxc3 7.Rxb5 Rc1+ 8.Kh2 Rc4 9.Ra5! Rxd4 10.Rxa7 Re4 11.a4 Rxe5 12.a5 Re2 13.Kg3 Ra2 and black should win. ☞ 229

3. . . . Rac8

4. Rfc1

The white rooks are totally passive.

4. . . . b5!

Now the threat is ...b4. After 5.Kf1 b4! 6.Ke2 bxc3 7.Kd3 Ra4, black wins the a-pawn (8.Rxc3 Rxc3+ 9.Rxc3 Rxa2) or the d-pawn (8.g3 Rcc4 9.f4 Rxd4+).

5. a3 Ra4

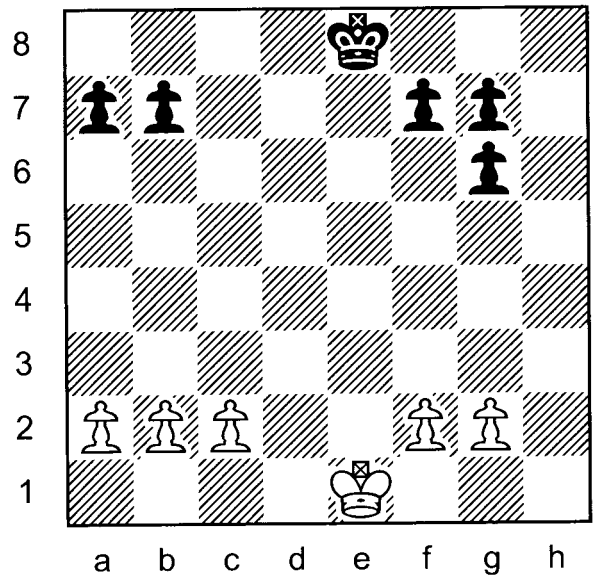
6. Ra1 b4!

And black scores! Neither white pawn can capture on b4 because of the pins.

The simple 6...Rxd4! is fun too.

The problem with doubled pawns is that one of them is always standing in the other's way. This gives them less freedom when they want to advance.

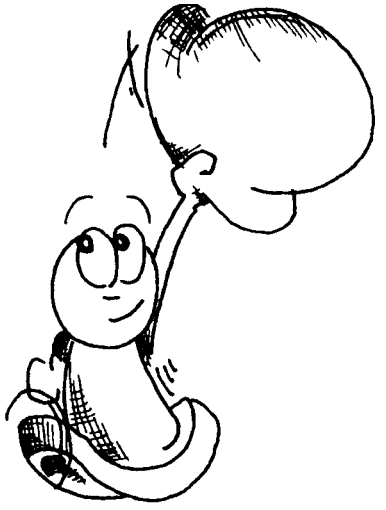
In the endgame, doubled pawns often make it harder to queen a pawn.



Material is equal in this position but the pawns are not balanced. White has 3 pawns against 2 on the queenside, and black has 3 to 2 on the kingside.

When two groups of pawns face each other, the larger group is called a *pawn majority*.

In this example, white has a queenside majority, and black a kingside majority.



A pawn is "*passed*" when it gets past all the opposing pawns.

If a pawn majority is *healthy*, it can advance and make a passed pawn. But when a majority is *crippled* by doubled pawns, it may not be able to.

That makes all the difference in this example. White wins because they can make a "passer" and black can't.

White brings the king up first before advancing any pawns.

1.	**Ke2**	**Kd7**
2.	**Kd3**	**Kd6**
3.	**Kd4**	

Now that the king is in position, white is ready to push some pawns.

3.	**. . .**	**f5**
4.	**c4**	**g5**
5.	**b4**	**f4**
6.	**c5+**	**Kc6**
7.	**a4**	**a6**
8.	**Kc4**	

Going to the kingside on a pawn hunt with 8.Ke5? is a king-size goof.

Black plays 8...a5! and white will be lucky to draw. (9.bxa5! Kxc5 10.f3 Kb4 11.Kd6 Kxa4 12.Kc7 Kxa5 13.Kxb7)

8.	**. . .**	**g4**
9.	**b5+**	**axb5**
10.	**axb5+**	**Kd7**
11.	**Kd5**	**g5**
12.	**c6+**	

This move makes things more difficult. 12.Ke5! and capturing the black pawns was the easy way to win.

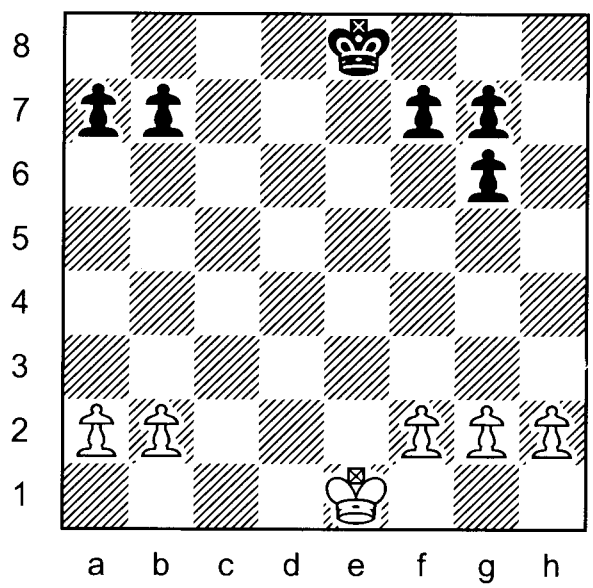
But now we get a chance to see how tricky doubled pawns can be.

12.	**. . .**	**bxc6**
13.	**bxc6+**	**Kc7**
14.	**Kc5**	**g3!?**
15.	**fxg3!**	

White dodges the blooper. 15.f3? lets the black pawns "*break through*" with 15...g4! 16.fxg4 f3! 17.gxf3 g2. Ouch!

15.	**. . .**	**fxg3**
16.	**Kd5**	**g4**
17.	**Ke5**	**Kxc6**
18.	**Kf4**	**Kd6**
19.	**Kxg3**	**Ke5**
20.	**Kxg4**	**Kf6**
21.	**Kh5**	**1 - 0**

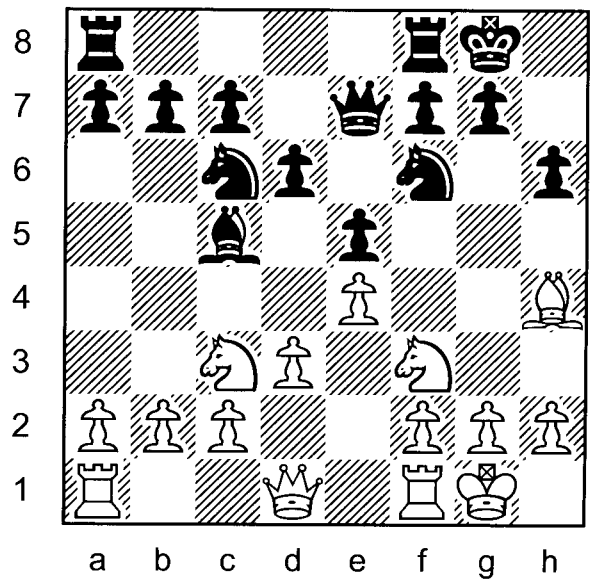
With his king leading the way, the last surviving pawn will soon be promoted.



Doubled pawns show their weakness when they advance. If their only job is to stand on guard duty, they are usually as good as normal pawns.

Black draws without any trouble in the position above. The defensive power of the kingside pawns is not hurt by the doubled g-pawns.

Doubled pawns are frequently isolated or backward too. That's about the worst thing that can ever happen to pawns!



White uses a standard method here to weaken the black pawn structure.

1. Nd5! Qd8

Keeping f6 protected. (1...Qe6? Nxc7!)

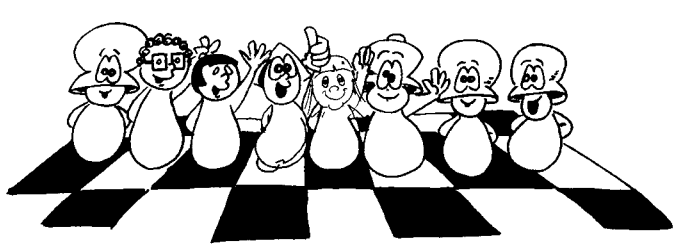
2. Bxf6 gxf6

Not only does black have doubled and backward f-pawns, the black king is in danger too because of the open lines.

3. Nh4!

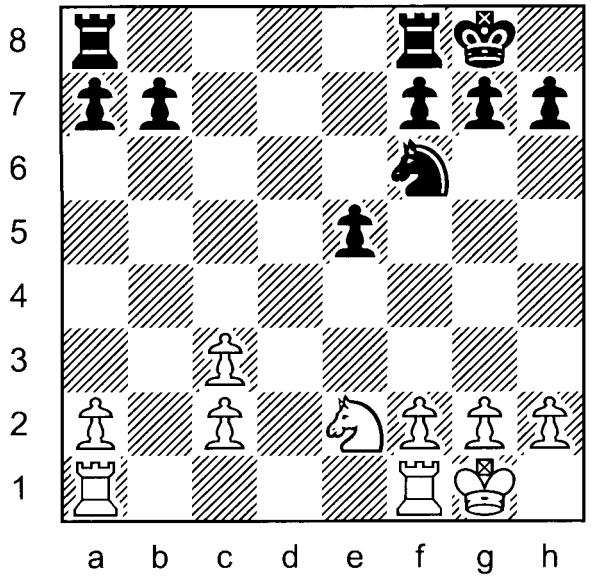
The knight heads for the perfect spot in front of the doubled pawns at f5.

Black is left with an awful mess. And white cleans up quickly! 3...Kh7 4.Qh5 Nd4 5.c3 Ne6 6.Nf5! c6 7.Qxh6+ Kg8 8.Nxf6+ Qxf6 9.Qxf6 1-0



It's easy to see how weak the white c-pawns are in this diagram.

Even though they stand together, they can't defend each other. It really stinks being doubled and isolated!



1. . . . Rfd8

One black rook takes charge of the open file and threatens a fork on d2.

2. Rfd1 Rac8

The other one attacks the weak pawn and *ties* the white knight to its defence.

3. Rab1

Black wins one of the c-pawns after 3.Rd3 e4 4.Rd4? Rxd4!

3. . . . Ne4!?

The b-pawn is safe. (4.Rxb7? Rxd1#)

4. f3 Nd2!

White was hoping for a comeback with 4...Nxc3? 5.Nxc3 Rxc3 6.Rxd8#.

5. Rxb7?

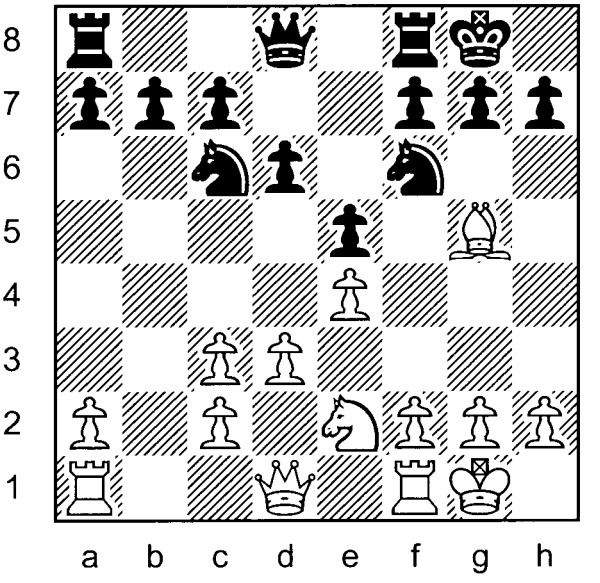
5.Ra1 was better but white's position is still smelly. (5...Rd5 6.a4 Rcd8!)

Can you find the combo after 5.Rxb7?

☞ 229

Doubled pawns are not so weak when they are part of a group and they have a neighbour who can help defend them.

In the middlegame, with active pieces, doubled pawns are often very strong.



This example is the same as the last except that a couple pawns and pieces have been added to each side.

White has a great position now! The doubled pawns are a big help too. The one at c2 protects the d-pawn and the one at c3 keeps the black knight out of d4. It can also support the centre later when the d-pawn advances to d4.

Black has no way to attack the "weak" pawns either.

1. Rb1!?

One good thing about doubled pawns is that they always make an open file.

White uses the b-file here to activate the rook with tempo (by attacking b7).

1. . . . b6

2. f4!

The f-file is about to open and that's bad news for the pinned knight on f6.

2. . . . Re8

If black tries to bust the pin by 2...h6, white can play 3.fxe5 hxg5 4.exf6 gxf6 5.Ng3! Re8 6.Nh5 Re6 7.d4!

White has a winning advantage then. The black king is under attack and the doubled f-pawns are very weak. White's main threat is to fork with 8.d5!

Compare the cruddy black f-pawns to white's deluxe c-pawns.

3. fxe5 dxe5

3...Nxe5 4.Bxf6 gxf6 is not any better.

4. Bxf6! gxf6

And once again, black is the one with the ugly pawn structure. Uggh!

5. Ng3!

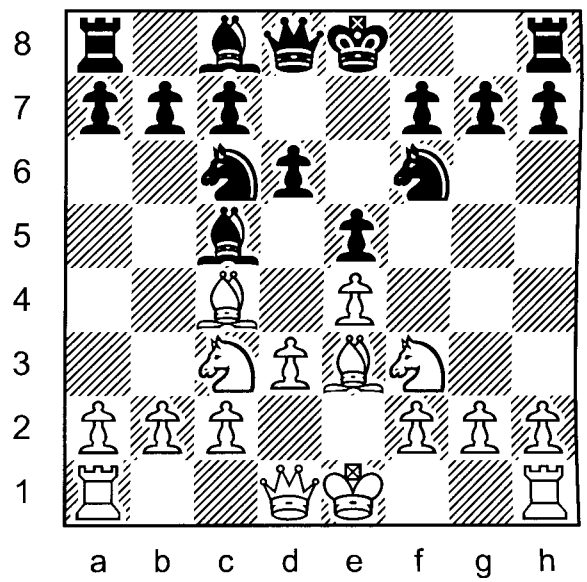
The white knight aims at f5 or h5, and clears a path for the queen to g4 or h5.

5. . . . Kh8

6. Nh5 Re6

7. Qf3

Now the pawn at f6 is going to fall and the white attack will get stronger. Black goes pawn picking and manages to win both c-pawns! But the game is over. 7...Qe7?! 8.Nxf6 Qc5+ 9.Kh1 Qxc3? 10.Qf5! Rxf6 11.Qxf6+ Kg8 12.Qxf7+ Kh8 13.Rf3 Qxc2 14.Qf6+ Kg8 15.Rg3#



Our final position is from the Italian Opening. **1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.Nc3 Nf6 5.d3 d6 6.Be3!?**

6. . . . Bxe3?

Black's best move is 6...Bb6. We will return to it in a little while.

7. fxe3

The exchange has helped white in two ways. The f-file is opened for the rook who will soon be on f1. And the pawn at e3 controls the central d4 square.

7. . . . Na5

Black threatens to trade off the bishop on c4 and double the c-pawns too! That would leave the white e-pawns isolated.

8. Bb3 Nxb3

9. axb3

This trade helps white also. Now the a-file is open for the rook at a1.

The b-pawns are doubled but the solid pawn at c2 makes them sturdy.

9. . . . O - O

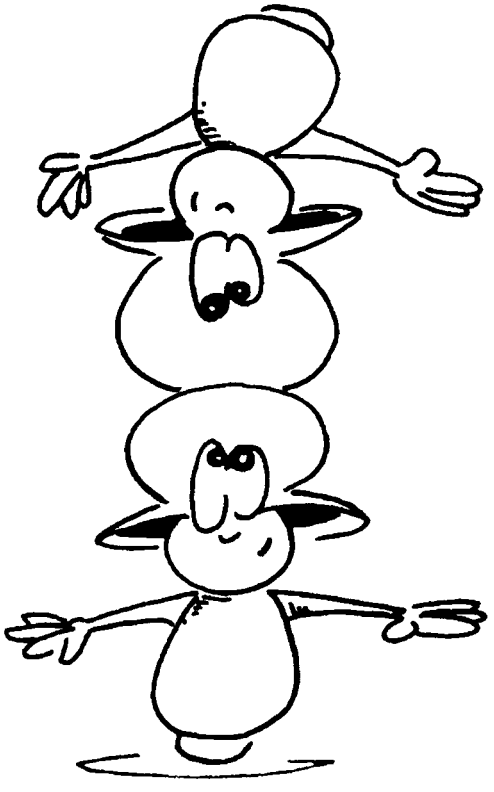
10. O - O c6

11. Qe1!

The white queen heads to the kingside for a little king hunting!

It may be surprising, but white has two sets of doubled pawns and still has the better position!

It's partly thanks to the doubled pawns that white does stand well.



Let's go back to the diagram and look at black's other move. . .

6. . . . Bb6!

The bishop declines the exchange on e3 and avoids letting white take on c5. Even that is not so terrible though. On 6...0-0, white doesn't play 7.Bxc5 dxc5 because that would strengthen black's grip on the d4 square. Instead, the pin by 7.Bg5! gives white the advantage.

7. Qd2

7.Bxb6? would only serve to open the a-file for black's rook.

7. . . . Be6!

Black challenges the strong bishop on c4 and hopes that white will exchange!

8. Bb5!

Taking with 8.Bxe6? fxe6 is the same old mistake. The doubled pawns would help improve the black pawn structure. (8.Bb3? Ba5! and black can play ...d5.)

8. . . . O - O

9. Bxc6

Can you believe it? Somebody finally decides to double some pawns!

9. . . . bxc6

But black doesn't mind. The doubled pawn at c6 is useful for control of the centre and it's not easily attacked.

10. O - O

According to the opening books, the game is equal.

That brings us to the end of our lesson on weak pawns. As we saw, there are some situations where they're actually good for us. Be careful though. Lots of times, they really are bad!

CHESS LINGO

LET'S TALK "FIANCHETTO"

'*Fianchetto*' is the Italian word for *little flank*. (The '-etto' means *little* and 'fianco' is *flank* or *side*.)

In chess, it is a way to develop a bishop to the side. You do it by moving the g-pawn or b-pawn one square and then putting a bishop behind it. When the long diagonal is open, the bishops can be very strong there. Both white bishops are fianchettoed below.

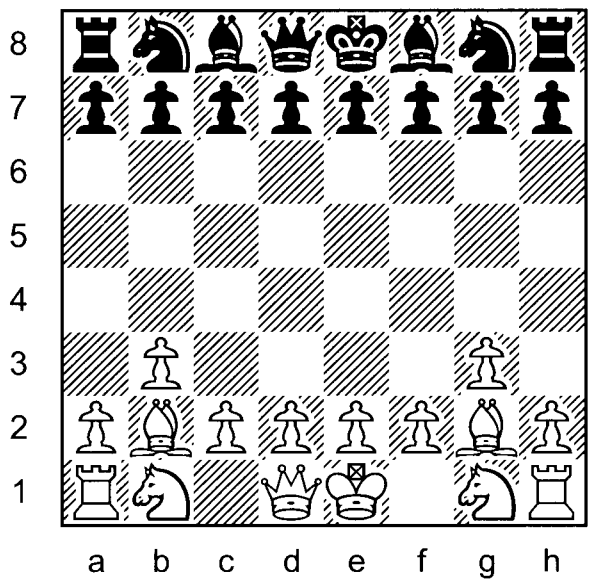
It's not always good to fianchetto though. The main reason is that it takes two moves to develop the bishop. There may not be time for it in some situations.

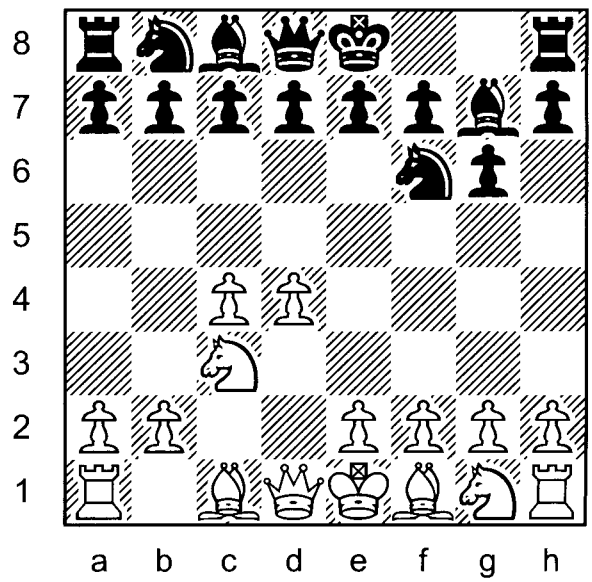
A fianchetto is an important part of many openings. In the *King's Indian Defence*, black fianchettoes on the kingside. See the diagram at the right for the position after these opening moves:

1.	**d4**	**Nf6**
2.	**c4**	**g6**
3.	**Nc3**	**Bg7**

Two other popular defences that use a fianchetto are the *Queen's Indian* and the *Dragon Sicilian*.

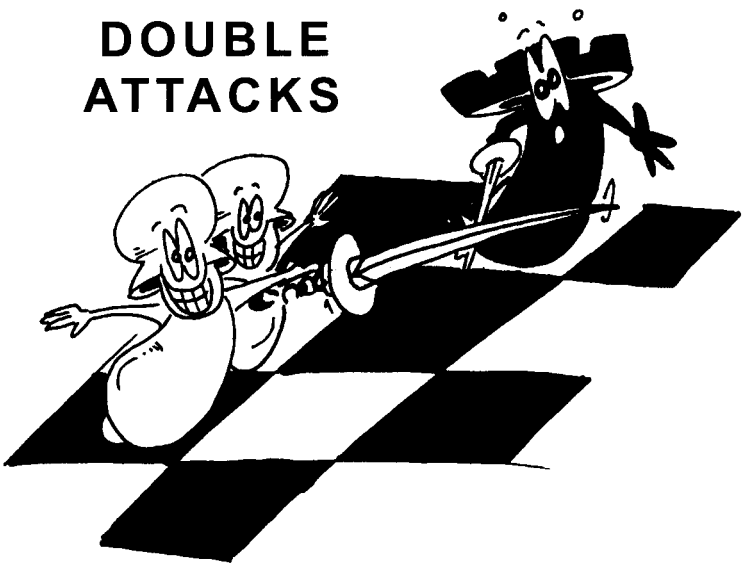
In Italy, 'fianchetto' is pronounced "*fee-in-ket-toe*". But most English speakers say "*fee-in-chet-toe*".

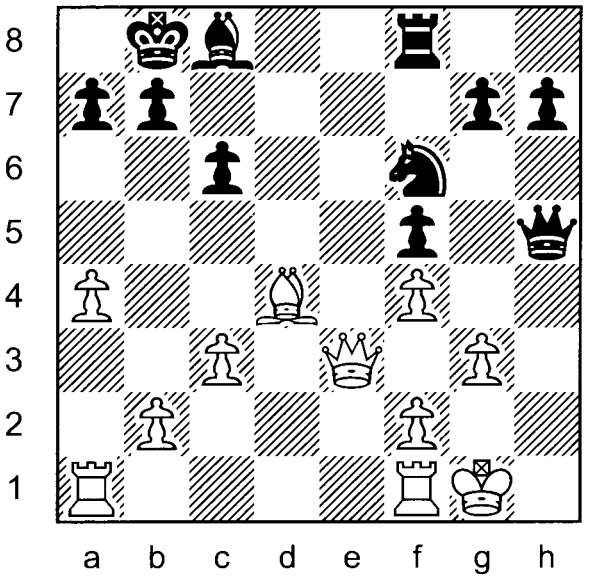




COMBO MOMBO!!

SPOTLIGHT ON DOUBLE ATTACKS



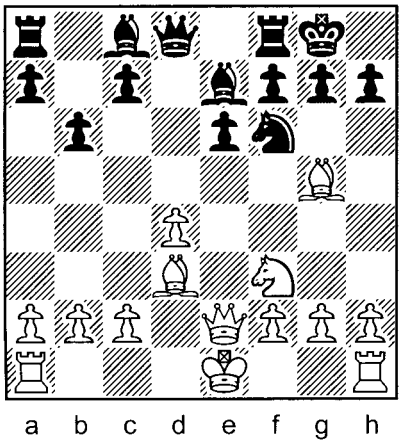


Double attack is a term we use for any move that threatens two things. Some examples are forks, discovered attacks, and skewers.

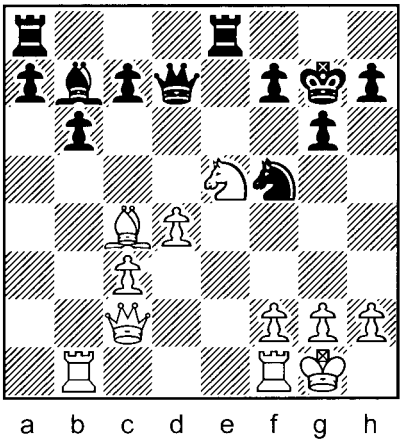
Another common double attack is a move that threatens both to take a piece and to give mate.

♚ In this diagram, black can win the white queen with the double attack 1...Ng4! The two threats are 2...Qh2# and 2...Nxe3.

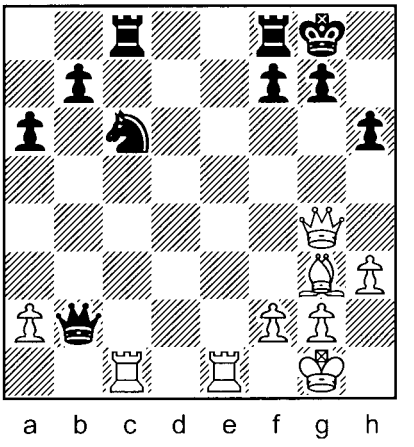
♔ White to play can also win material. 1.Qe5+ Ka8 2.Qc5! The unprotected rook at f8 is under attack and mate is threatened at a7. After 2...b6 (to stop the mate) 3.Qxf8, black is down a rook and the exchange.



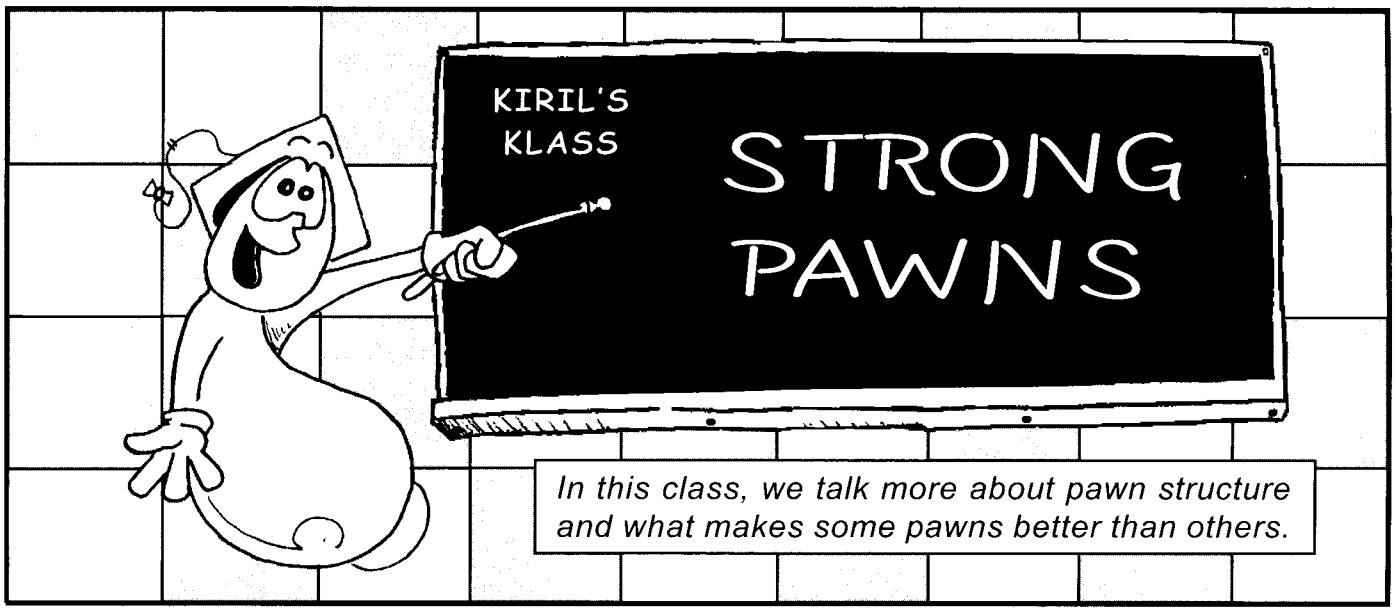
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Win Material



❸ WHITE TO MOVE
Win Material



Last lesson we discussed how pawns become weak. The three common types were isolated, backward, and doubled.

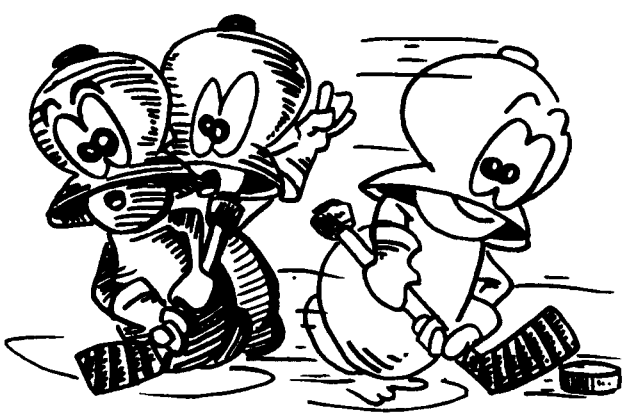
This time we look at two good kinds of pawns:

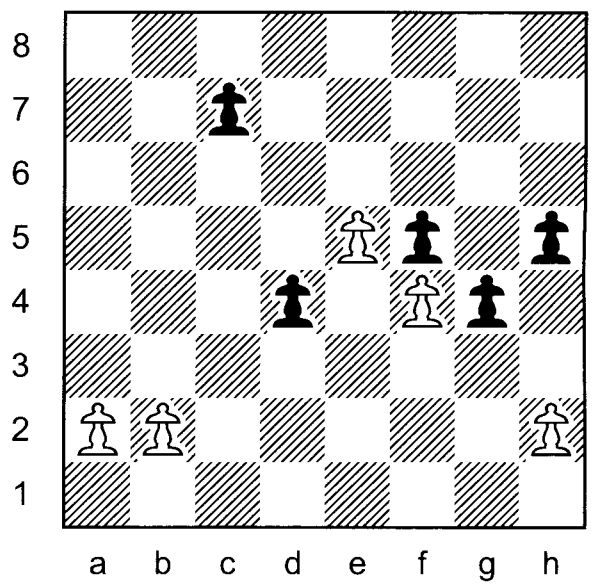
connected
passed

Connected is the opposite of isolated. *Connected pawns* are neighbours that are in touch with each other.

A pawn is *passed* when there are no opposing pawns ahead of it, either on the same file or on a neighbouring file.

Only the opponent's pieces can stop a passed pawn from promoting.





In this diagram, the white pawns at a2 and b2 are connected, and so are the white pawns at f4 and e5.

The three black pawns on the kingside are all connected (f5 + g4 + h5).

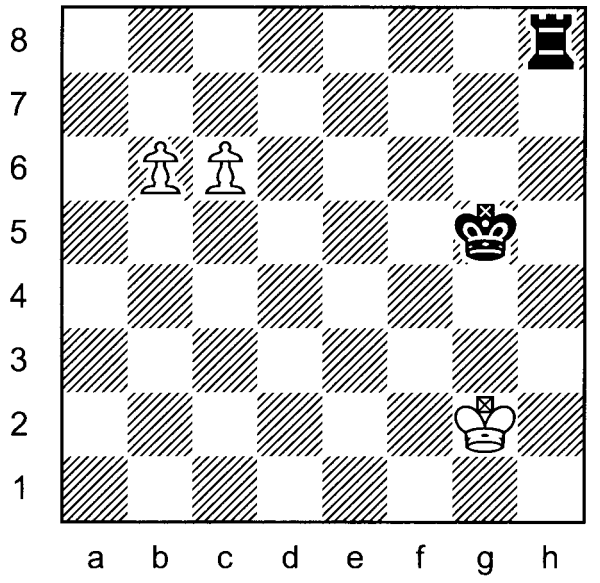
The black pawns on c7 and d4 are not connected but would be if black played 1...c5.

White has passed pawns at a2 and e5. Black has a passed pawn on d4.

The white pawn on b2 is not passed because of the black pawn at c7. The black g-pawn is not passed because of white's pawn on h2.

The best thing about connected pawns is that one can protect the other.

The example below shows just how strong two pawns can be.



The white pawns are connected and passed. Even though it's black to play, there's no way for the rook or king to prevent the pawns from advancing.

1. . . . Rc8

Black's king is too pokey to reach the pawns in time. 1...Kf6 2.b7 Ke7 3.c7 Kd7 4.b8=Q Rxb8 5.cxb8=Q

2. c7

Pushing the b-pawn would also work. (2.b7 Rb8 3.c7! or 2...Rxc6 3.b8=Q)

2. . . . Kf6

3. b7!

One pawn is sacrificed so its partner can make it safely to the last rank.

3. . . . Rxc7

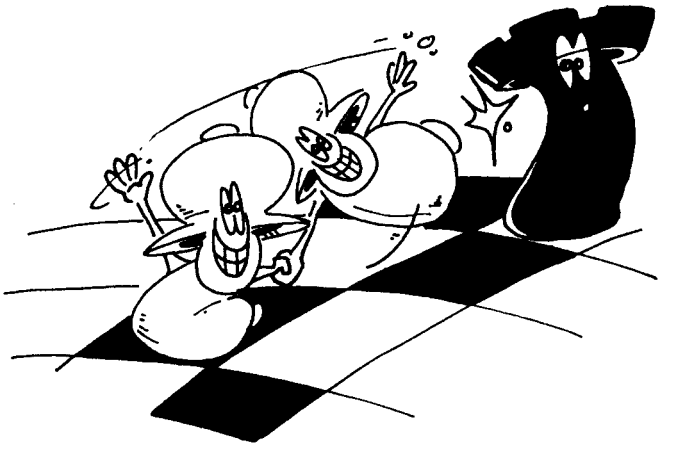
4. b8=Q

A queen wins against a rook. But the rook can put up a stubborn defence by staying close to its king. When the rook and king are separated, the queen will usually have a fork.

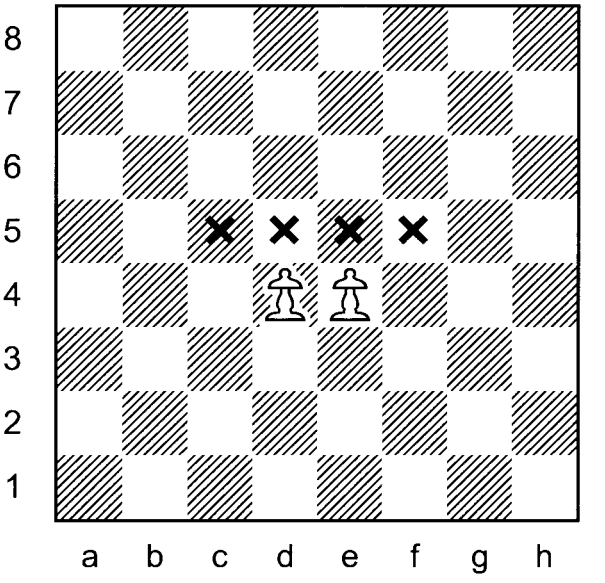
The queen, with the help of her king, should force the black king to the side of the board. This leads to mate threats or drives the rook away for a fork.

A sample ending: 4...Re7 5.Kf3 Re5 6.Kf4 Rf5+ 7.Ke4 Rg5 8.Qd8+ Kg6 9.Kf4 Rf5+ 10.Kg4 Rf7 11.Qg5+ Kh7 12.Kh5 Rg7 13.Qf5+ Kg8 14.Kh6.

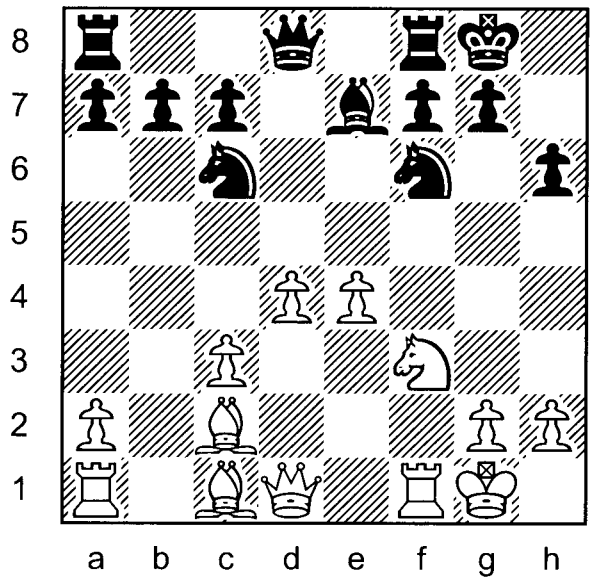
How does white win now on 14...Rf7, 14...Rg1, or 14...Ra7? ☞ 229



Another good thing about connected pawns is that when they stand next to each other, they attack four squares on the same rank. This is an excellent way to hold back the opponent's pieces.



In the position below, the white pawns on e4 and d4 are in complete control of the centre. The freedom of the black knights is very limited because of them.



1. Qd3!

The queen takes aim at h7 and sets up the powerful threat of 2.e5.

1. . . . Nd7

The knight runs before he gets chased! (1...Re8 2.e5 Nd5 3.Qh7+ Kf8 4.Qh8#)

2. e5! f5

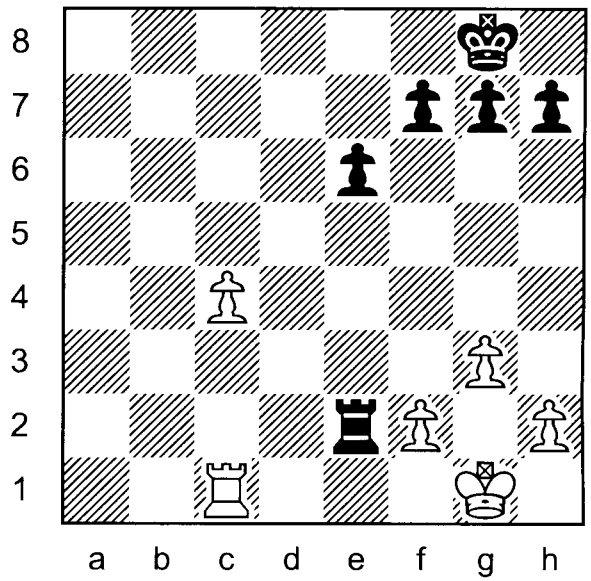
Black tries to keep the white queen out of h7. But white breaks through anyhow with 3.exf6 e.p. Nxf6 4.Bxh6!

The main line goes: 4...gxh6? 5.Qg6+ Kh8 6.Qxh6+ Kg8 7.Ng5! Can you find the forced mates after 7...Rf7, 7...Qe8, and 7...Qd7? ☞ 229

The pawns have a special power. If they reach the end of the board, they become a new piece. It's magic!

The biggest problem for a pawn trying to make it to the last rank is the other player's pawns. They're not so easy to get around. But when the road is clear of pawns, watch out! A passed pawn can really move fast.

In our next example, material is even. White has a passed pawn though and that allows a quick win.



1. c5! Ra2

The black rook has to hurry back to block the pawn. The king can't make it. (1...Kf8 2.c6 Ke7 3.c7 Kd7 4.c8=Q+)

2. c6 Ra8

3. c7 Rc8

Black hopes to pick off the pawn now after 4.Kg2? Kf8 5.Kf3 Ke7 6.Ke4 Kd7. The white rook has another idea!

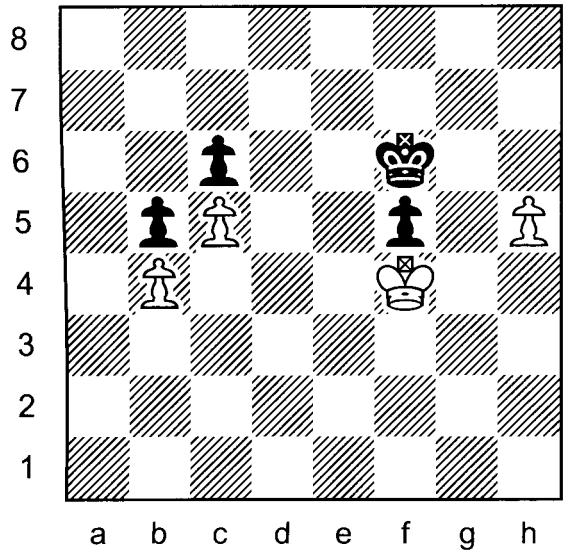
4. Rd1! 1 - 0

White wins quickly on 4...Rxc7 5.Rd8# and 4...Kf8 5.Rd8+ Rxd8 6.cxd8=Q#.

The slow torture is 4...Kf8 5.Rd8+ Ke7 6.Rxc8 Kd7 7.Rf8! Kxc7 8.Rxf7+.

Some passed pawns are worth more than others.

Both players have a passed pawn in the next position. But white's h-pawn is better than black's f-pawn because it is farther from the other pawns. We call it an *outside passed pawn*.



White has a winning advantage. The outside passed pawn is used to decoy the black king away from the action.

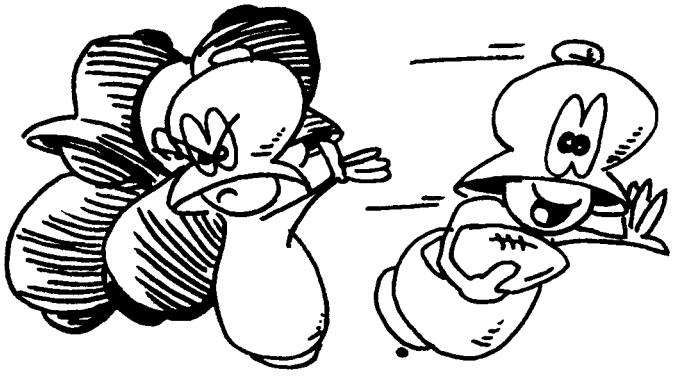
1. h6! Kg6

2. h7! Kxh7

3. Kxf5

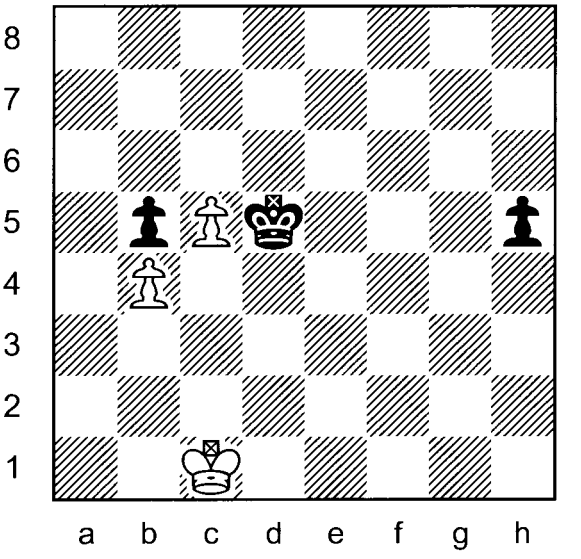
The race to the queenside is on, and the white king comes first by a mile.

The game is over after 3...Kg7 4.Ke6 Kf8 5.Kd7 Kf7 6.Kxc6 Ke7 7.Kxb5 1-0.



In our final example, both sides have a passed pawn again. This time black has the outside passed pawn (on h5).

However, the white passed pawn on c5 is guarded by another pawn and that makes it more valuable in this position. It's known as a *protected passed pawn*.



1. Kd2!

The white king gets close enough to catch the h-pawn if it makes a run for the end zone! (1...h4 2.Ke3 h3 3.Kf3)

His plan is to march to the kingside, take the h-pawn, and then return to the queenside to help the c-pawn advance.

1. . . . Ke5

The black king cannot take the pawn on b4, since that would allow the white passed pawn to queen. (1...Kc4? 2.c6!)

2. Ke3 Kf5

3. Kf3 h4

The black king cannot go to the g-file to defend his pawn because that also lets the c-pawn queen. (3...Kg5 4.c6!)

White's plan works as smooth as ice. 4.Kg2! Ke5 5.Kh3 Kf5 6.Kxh4 Kf6 7.Kg4 Ke5 8.Kg5 Ke6 9.Kf4 Kf6 10.Ke4 Ke6 11.Kd4 Kd7 12.Kd5 Kc7 13.c6 1-0

CHESS LINGO

LET'S TALK "MINOR PIECES"

Not all pieces are equal. Some are better than others. Chess players have a special way to talk about the difference in their values.

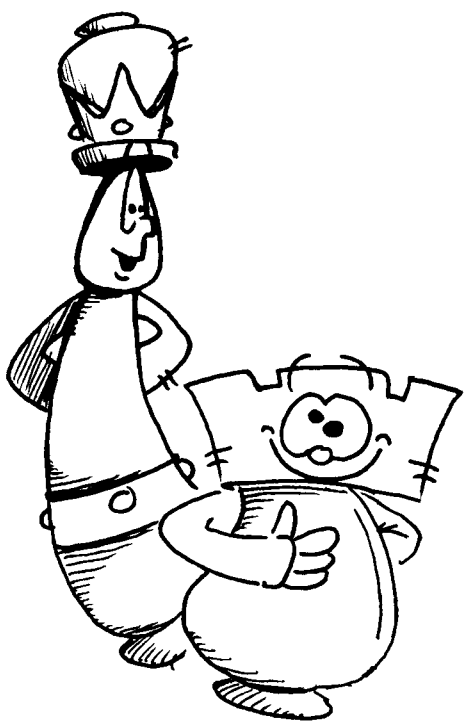
The knights and bishops are only worth 3 points on the chess scale. We call them the *minor pieces*.

The rooks and queens are worth more points so they are known as the *major pieces*.

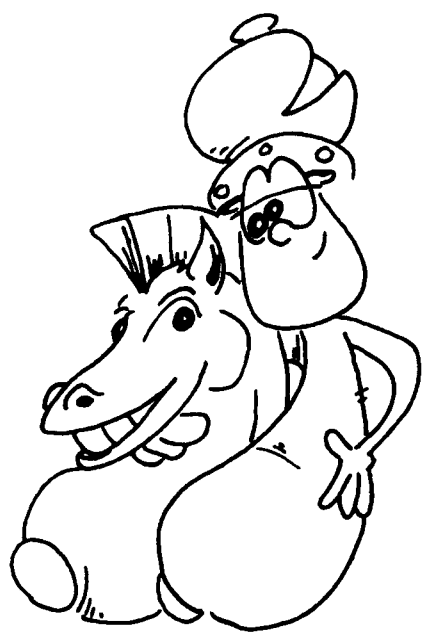
Another reason they are called major is because they can give checkmate with only help from the king. As you may have learned, it takes at least two minor pieces to force mate against a lone king.

In some books, the rooks and queens are also referred to as the *heavy pieces*.

Well, they might be heavier, but everybody knows that the minor pieces are much cooler! Right?



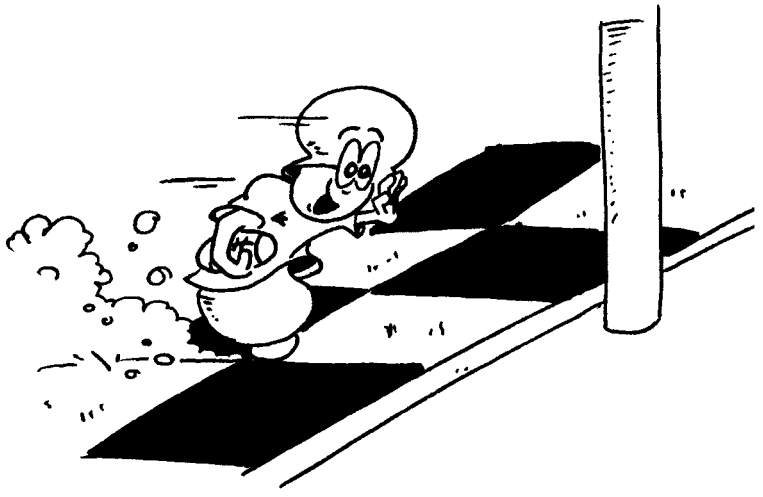
MAJOR

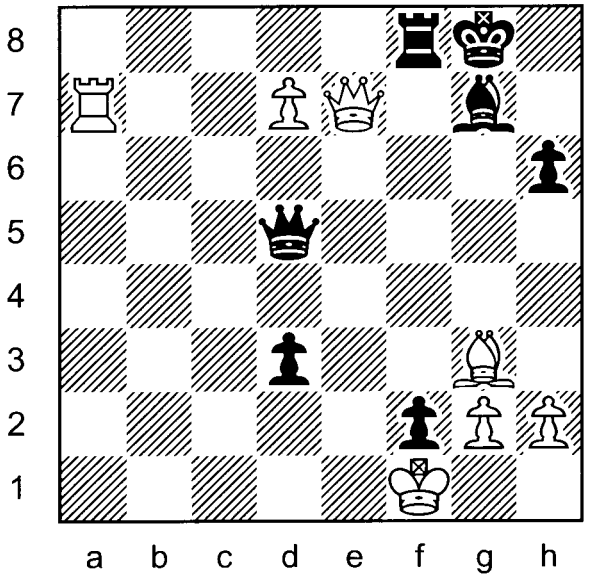


MINOR

COMBO MOMBO!!

SPOTLIGHT ON PROMOTION





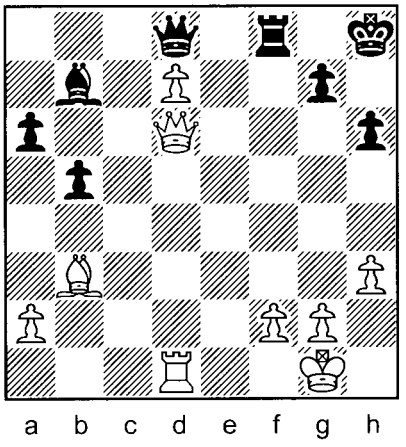
Hey there, chess pals! Let's do the combo mombo!

Our theme is *pawn promotion*. It's a great way to win material! Instead of taking pieces from your opponent, you make new ones for yourself!

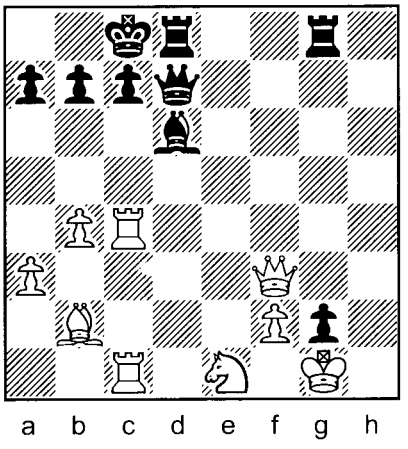
♔ In this example, white has a cool sacrifice with 1.Qxg7+! After 1...Kxg7, white can promote with check 2.d8=Q+ and get a brand new queen. On the next turn, the black queen is captured!

1.d8=Q? (planning Qxg7#) is a big mistake! See below.

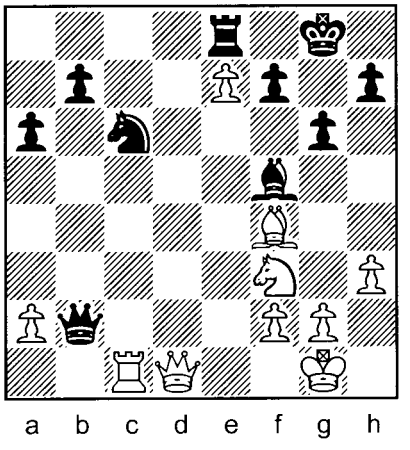
♚ Black to move has mate in 2 and a *promo combo* of their own. 1...Qxg2+! 2.Kxg2 f1=Q#



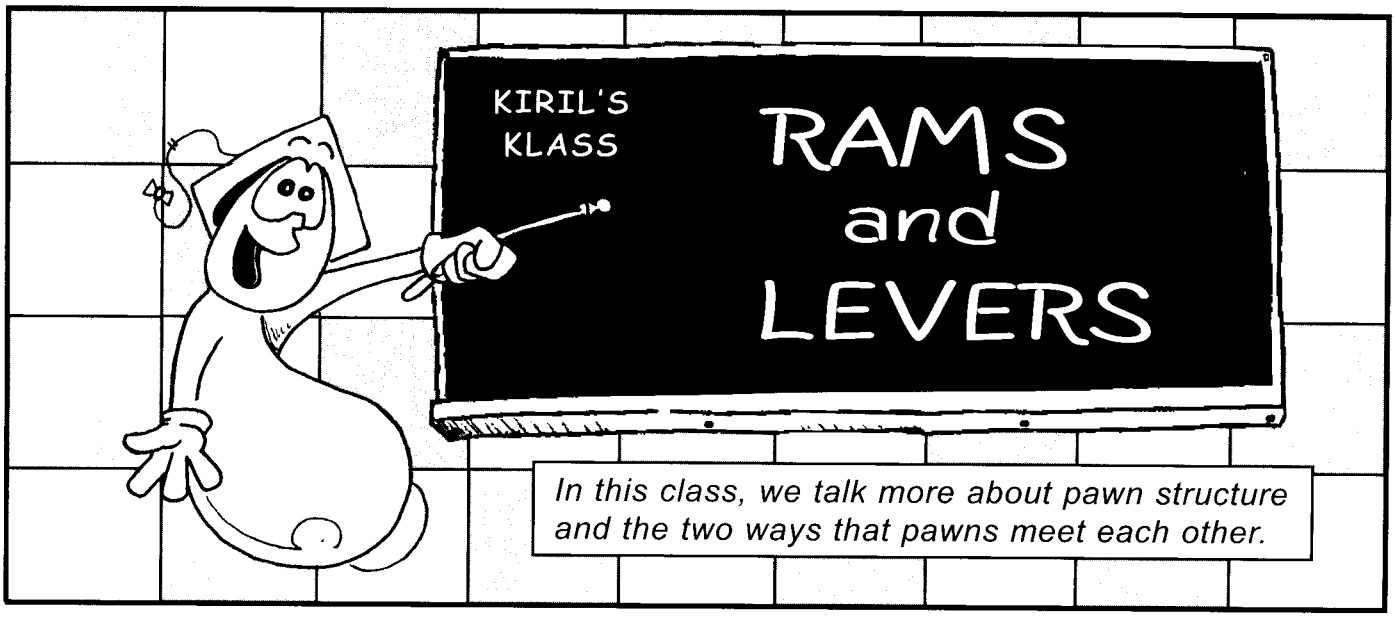
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Mate in 2



❸ WHITE TO MOVE
Win Material

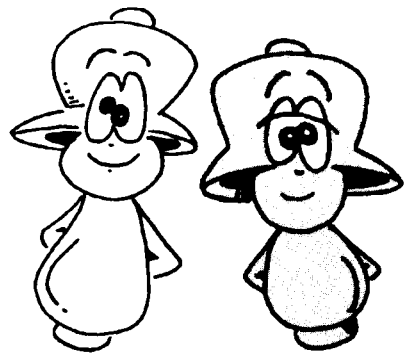


Pawns are really strange! They're not like the other pieces. They don't move in the same direction that they capture and they can't go backwards.

Because they are different, the pawns come together in two special ways:

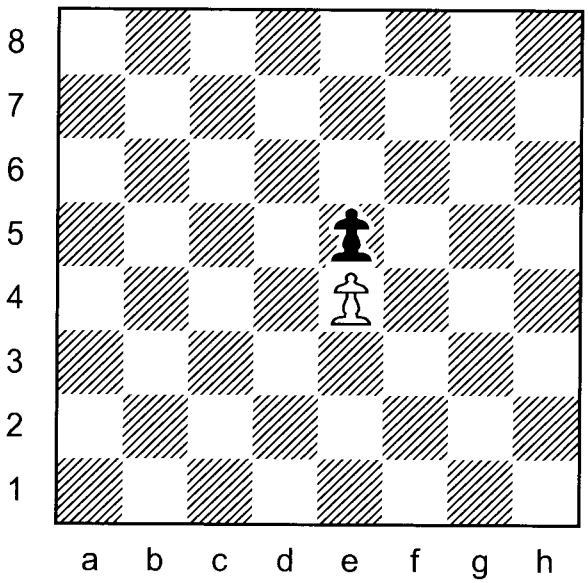
ram

lever

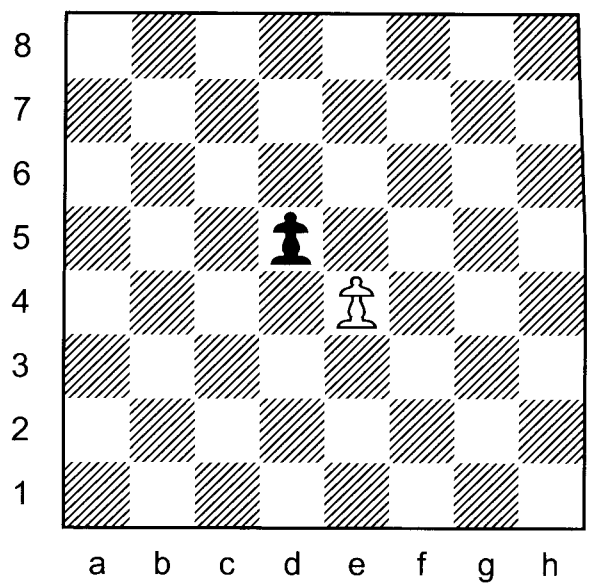


A *ram* is when two pawns are butting heads. They stand on the same file and block each other.

A *lever* is when two pawns can take each other. They're ready to pry open a file.



RAM

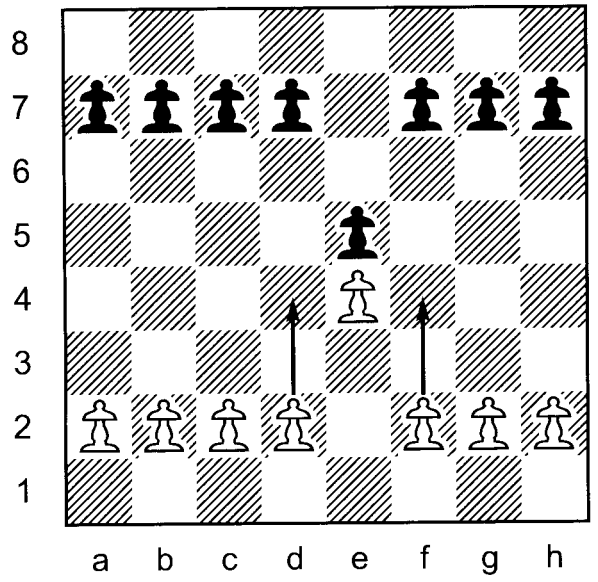


LEVER

Rams and levers are road signs in the pawn structure. They guide our plans.

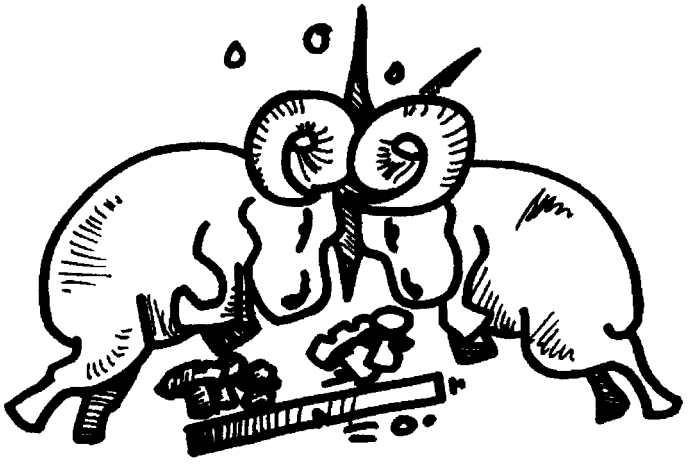
Rams are the most solid feature of a chess position. They block lines and limit our freedom to move.

One goal of chess strategy is to give the pieces freedom. A good way to do that is to get rid of the rams that are blocking us. Another way is to open up lines by trading pawns. In either case, we usually need levers.



This common pawn structure arises after the moves 1.e4 e5.

The ram at e4/e5 is now the focus of the game. White has a lot of different setups to choose from here, but there is only one correct plan: *attack the ram!*



In most games, this is done with the d4 lever, as in the following openings:

Scotch Game

1. e4 e5
2. Nf3 Nc6
3. d4

Giuoco Piano
(Italian)

1. e4 e5
2. Nf3 Nc6
3. Bc4 Bc5
4. c3 Nf6
5. d4

Ruy Lopez
(Spanish)

1. e4 e5
2. Nf3 Nc6
3. Bb5 a6
4. Ba4 Nf6
5. 0-0 Be7
6. Re1 b5
7. Bb3 d6
8. c3 0-0
9. h3 Bb7
10. d4

The other option is an f4 lever. That's the idea behind these lines:

King's Gambit

1. e4 e5
2. f4

Vienna Game

1. e4 e5
2. Nc3 Nf6
3. f4

The same thing also applies to black after 1.e4 e5. One way that black gets an active game is the d5 lever.

Falkbeer Counter Gambit

1. e4 e5
2. f4 d5!

Danish Gambit

1. e4 e5
2. d4 exd4
3. c3 d5!

However, since white goes first, they can often make it difficult for black to play ...d5. And that leaves black with a defensive position. This is one reason many players like to answer 1.e4 with something other than 1...e5.

The f5 lever is rarer because black plays an early ...Nf6 in most defences. But it does happen in some lines:

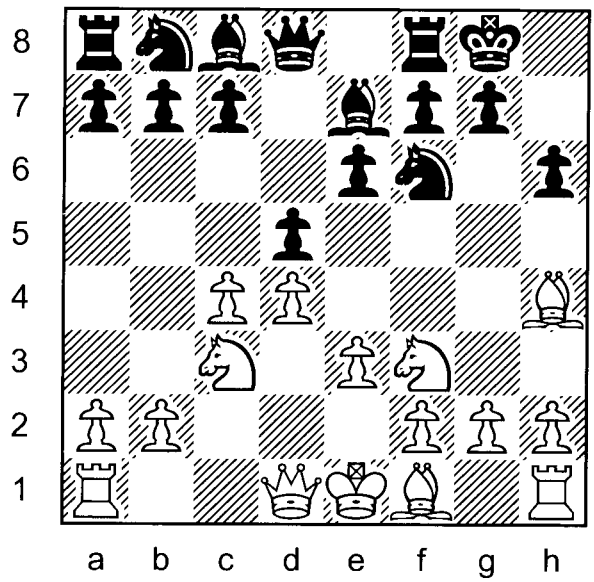
Philidor Defence

1. e4 e5
2. Nf3 d6
3. Bc4 f5!?

Jaenisch Gambit

1. e4 e5
2. Nf3 Nc6
3. Bb5 f5!?

The next diagram is from the Queen's Gambit. (1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Bg5 Be7 5.e3 0-0 6.Nf3 h6 7.Bh4)



There is a ram at d4/d5 and white has already made a lever with c4.

The purpose of the lever is very clear if black captures by 7...dxc4? 8.Bxc4. This trade helps white in several ways. The bishop is active on c4. The c-file is open for a rook. And now that the ram is gone, white's centre pawns are free to advance.

The best plan for black is to attack the white centre with a lever of their own. The knight on f3 makes it hard to play ...e5, so black normally aims for ...c5.

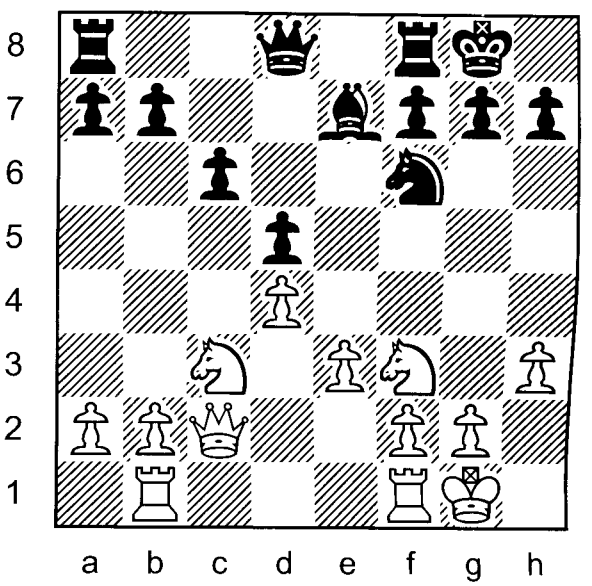
The natural looking move 7...Nc6? is a typical mistake. Blocking the pawn on c7 leaves black in a passive position.

It's much better to prepare a lever by 7...Nbd7 or 7...b6. For example:

7.	. . .	Nbd7	7.	. . .	b6
8.	Rc1	c6	8.	Bd3	Bb7
9.	Bd3	dxc4	9.	0-0	Nbd7
10.	Bxc4	b5	10.	Rc1	c5!
11.	Bd3	a6			
12.	0-0	c5!			

Black is doing fine in both variations.

Not all rams should be attacked. There are many situations where a lever only weakens the pawn structure.



In the diagram above, we have a ram at d4/d5 again, but this time the white c-pawn and black e-pawn are missing. That makes a big difference.

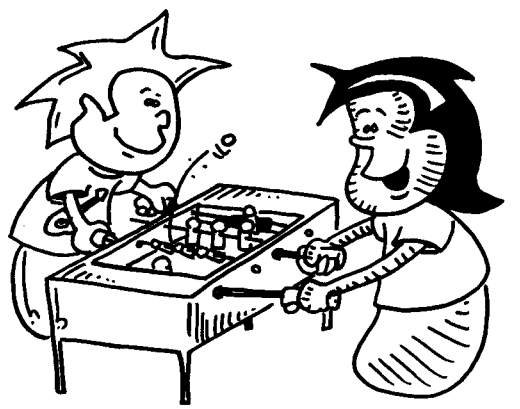
1. . . . Bd6

The lever 1...c5? gives black a weak isolated d-pawn. (2.dxc5! Bxc5 3.Rfd1)

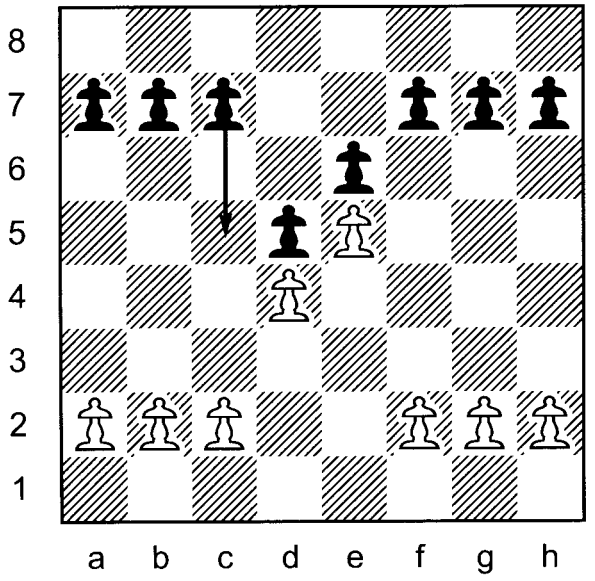
2. b4

Same thing goes for white. The lever 2.e4? would also create a weak isolani. (2...dxe4! 3.Nxe4 Nxe4 4.Qxe4 5.Re8)

White's plan now is to open lines on the queenside with the b5 lever. **2...a6 3.a4 Re8 4.b5!** The game is even.



Sometimes rams are jammed together. In the following diagram, there are rams on both central files.



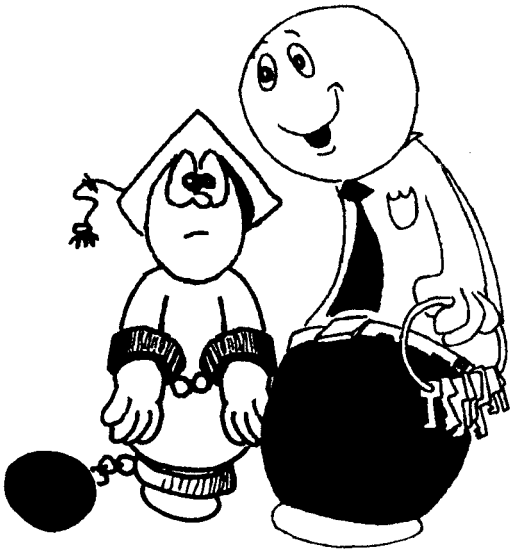
CHAINS

A line of blocked pawns, like the white ones at d4 and e5, or the black ones at d5 and e6, is called a *pawn chain*.

The pawn on d4 is the *base* of white's chain, and e6 is the base of black's.

Each player has two levers that they can use against the rams. Black has a choice between ...c5 and ...f6. White's levers are c4 or f5.

"Anybody got a *Get Out Of Jail Free* card?"



Usually, the best strategy is to *attack the base* of the opponent's pawn chain.

Playing a lever against the front of a chain often leads to a backward pawn. (The d4 pawn is weak if white plays c4 and black replies ...dxc4.)

The French Defence is famous for its pawn chains. The structure shown here is reached in many lines, including the Advance Variation:

1.e4 e6 2.d4 d5 3.e5

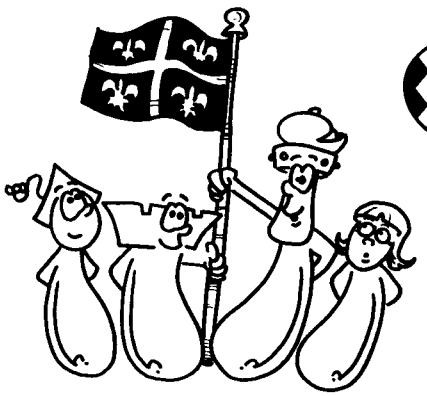
Black piles the pressure on the base of the white pawn chain.

3...c5! 4.c3 Nc6 5.Nf3 Qb6!

Although the f5 lever is a good idea for white, it's not easy to arrange early in the game. White is busy keeping the d4 pawn strong.

Instead of playing for a lever, white can attack with pieces on the kingside. Because the pawn chain stretches into black's side of the board, it gives the white pieces more freedom to move.

The lever ...f6 is sometimes good for black, even when it leaves a backward pawn on e6. Black needs active play to make the plan work. (In this example, 6.Be2 f6?! 7.exf6 Nxf6 favours white.)



CHESS LINGO

LET'S TALK FRENCH

This is not a lesson about the *French Defence* (1.e4 e6 2.d4 d5). It's about the French words that people everywhere use when they play chess.

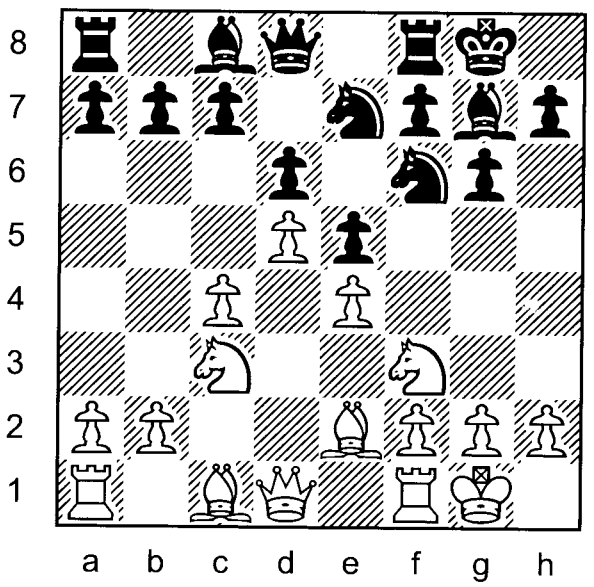
The first is '*en passant*'. This is a special way that pawns capture pawns. It means *in passing*. See page 94 to learn more about this tricky rule.

The expression '*en prise*' means *in capture*. It rhymes with the word 'breeze' and is used to describe an unguarded or valuable piece that can be taken. If you leave a piece *en prise*, it means that the other player can win it for free. In English, we also say that the piece is "*hanging*". An excellent general principle is: Don't hang pieces!

When we play by the *touch move rule* and we want to straighten a piece on its square, we should first say "*j'adoube*" (or "*I adjust*") before touching the piece. That way we don't have to move it. The French phrase is pronounced "zhuh-doob". ("zhuh" sounds like the second syllable in the name Tricia.)

For more help with pronunciation, ask your French teacher at school. Maybe they play chess too!

Pawn chains are also common in the King's Indian Defence. 1.d4 Nf6 2.c4 g6



The main line is: 3.Nc3 Bg7 4.e4 d6 5.Nf3 0-0 6.Be2 e5 7.0-0 Nc6 8.d5 Ne7.

Now black attacks on the kingside, beginning with an f5 lever. White plays to open up the queenside, pushing c5 to break down the black pawn chain.

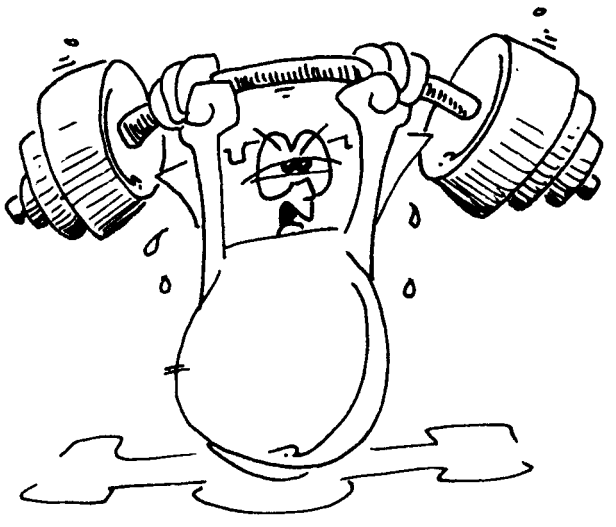
9.Nd2 Nd7 10.b4 f5 11.f3 Nf6 12.c5

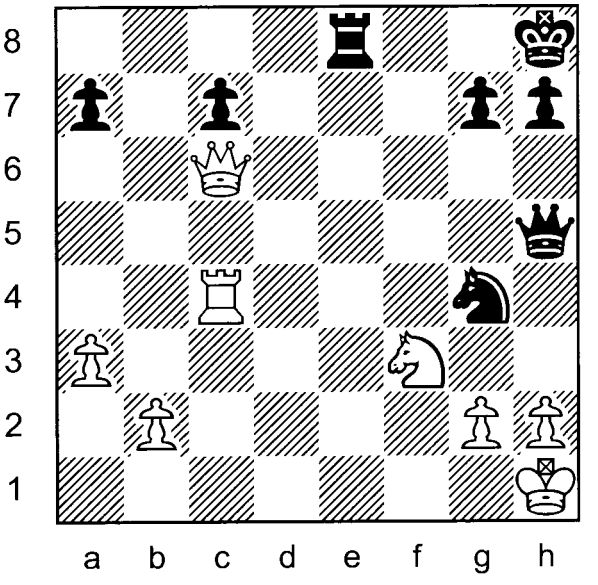
Conclusion: When you're deciding on a plan, always look for the rams in the pawn structure and think about which levers you can make. Most good plans include a pawn lever.

The terms 'ram' and 'lever' were first used by chess master Hans Kmoch in his book *Pawn Power in Chess*. Now there's a title I really like!

COMBO MOMBO!!

SPOTLIGHT ON OVERLOAD



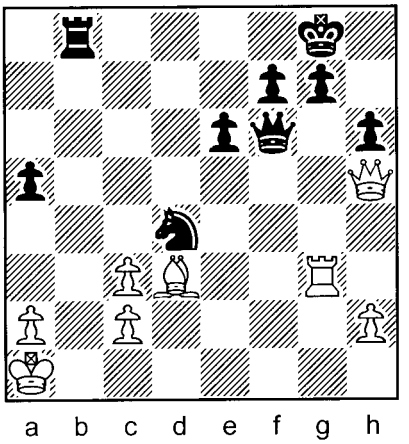


The work of a chess piece often includes guard duty. When a piece has too many defensive jobs, we call it an *overload*.

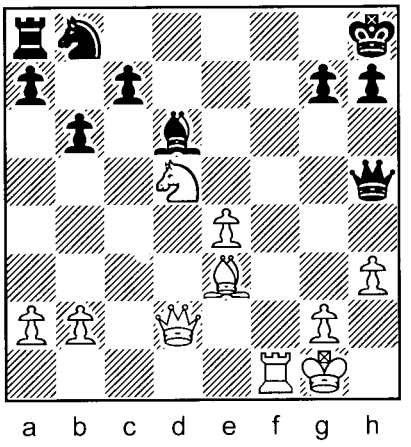
Overworked pieces are perfect targets for a combination.

♔ In our diagram, black's queen protects the rook at e8 and knight at g4. White can take advantage of this double duty with 1.Rxg4! The black knight is lost because 1...Qxg4 2.Qxe8# is mate.

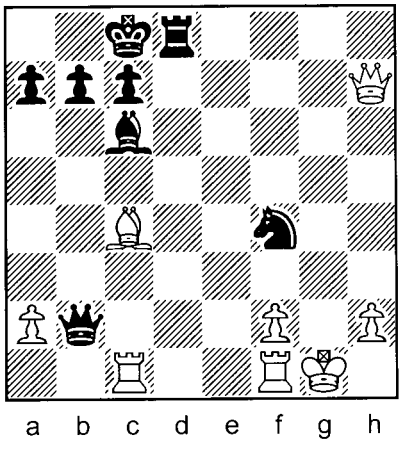
♔ White's knight is overloaded. He has to guard both e1 and h2. Black to play forces mate in 2 by 1...Re1+! 2.Nxe1 Qxh2# (or mate in 3 with 1...Qxh2+ 2.Nxh2 Re1+ 3.Nf1 Rxf1#).



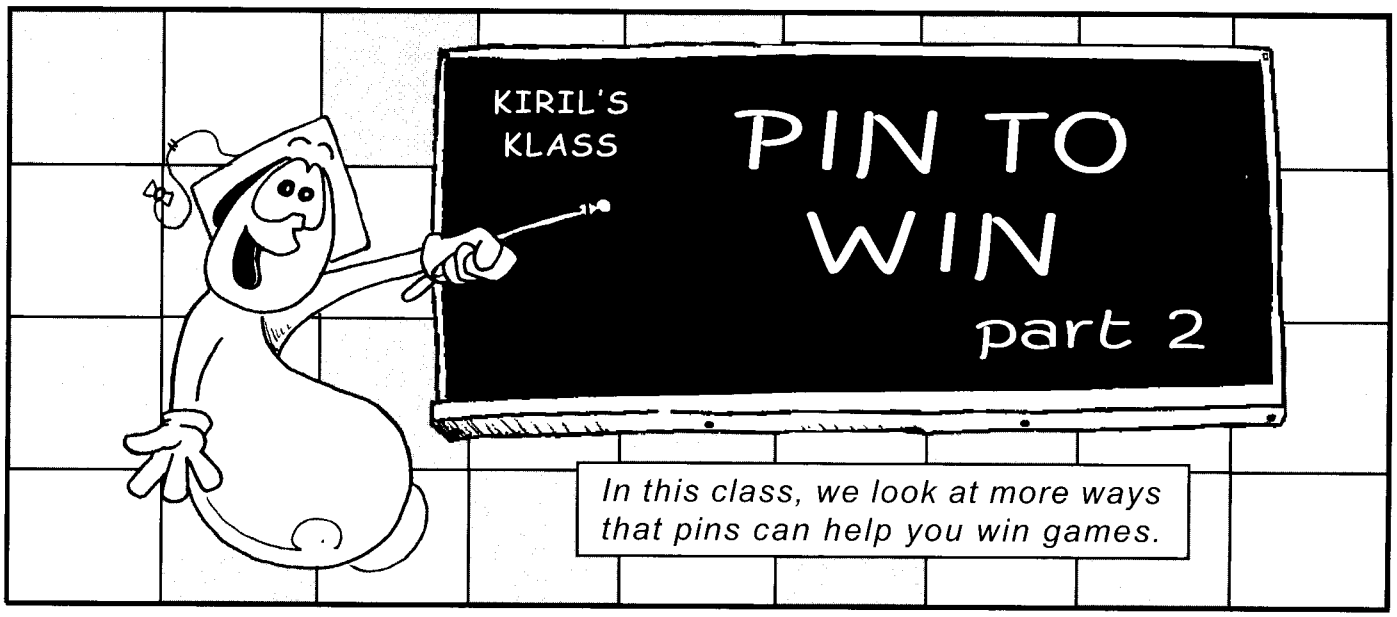
❶ BLACK TO MOVE
Mate in 2



❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
Mate in 2



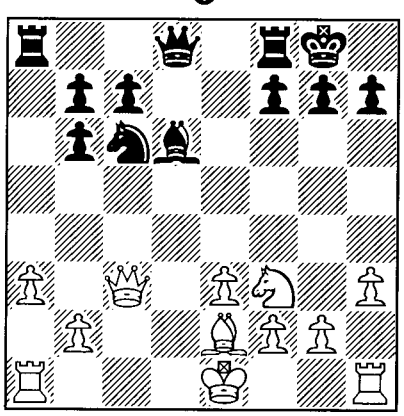
As grandmaster Aron Nimzovich said, "*The defensive power of a pinned piece is imaginary.*"

In diagram #1, the rook at a8 pins the a3-pawn against the unguarded white rook on a1. That means that the b4 square isn't really defended by the pawn. Black to play can *pin and win* the white queen. 1...Bb4! (2.axb4? Rxa1+ 3.Bd1 Qxd1#)

In position #2, the f7-pawn is pinned by white's bishop, so g6 is safe for the queen. 1.Qg6! The only move to stop mate at g7 is 1...Bf6. But the g7-pawn is pinned by the rook on g3 and doesn't protect the bishop. 2.Qxf6! Do you see the mate in two after 2...g6? ☞ *229*

Pins can also be used for positional gain. For example, they can help us weaken the opponent's pawn structure. In #3, white has the knight at f6 pinned to the queen. The pressure can be increased by 1.Nd5! On the next turn, white will take the knight, forcing black to wreck the kingside with ...gxf6.

❶



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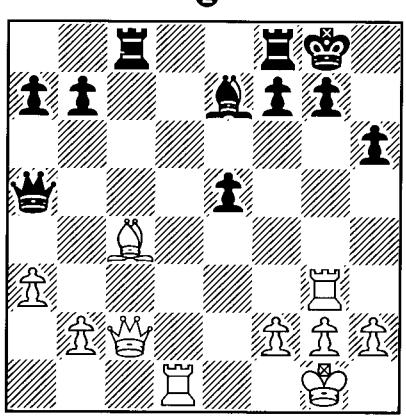

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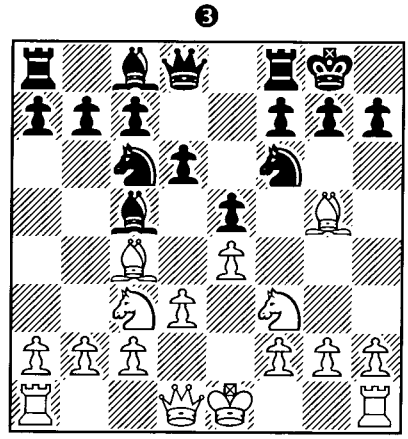
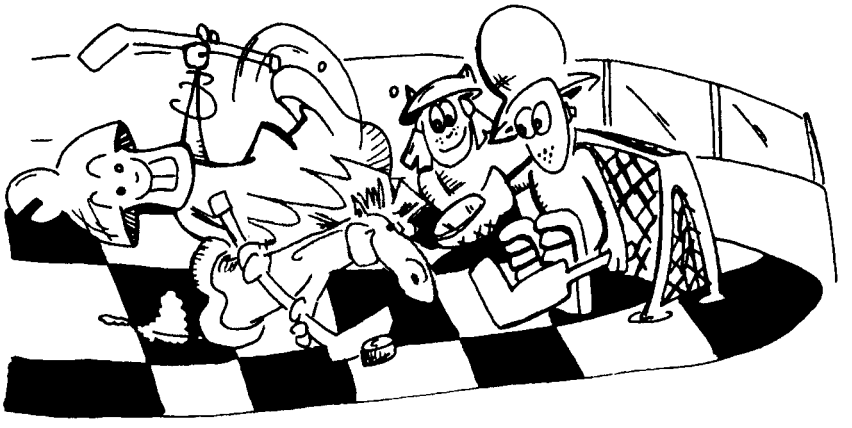


Black to move in diagram #4 can reach a good endgame by giving white an isolated pawn on c3. 1...Bb4 pins the knight and threatens to capture it. White will try to guard the knight with pieces but black can keep adding more attackers. 2.Qb3 Qa5 3.Rc1 Rac8. Now there is no way to avoid the weak pawn. 4.0-0 Bxc3 5.Rxc3 Rxc3 6.bxc3 Rc8 and black stands very well. (2...Bxc3+ 3.Qxc3 Rfd8 is also very strong for black.)

Another method to *pin and win* is giving up the exchange to make an "eternal pin". In position #5, the sacrifice 1.Rxe6! Rxe6 gives white a lasting advantage following 2.f4 (with the threat f5). The game might go 2...f5 3.g4! g6 4.g5. Black is totally stuck defending the pinned rook. White wins the pawn ending after 4...Re7 5.Kc2 Re8 6.Kc3 Re7 7.Bd5! Re8 8.Kc4 Re7 9.Rxe6 Rxe6 10.Kxc5 Ke7 11.Bxe6 Kxe6 12.h4!? Kd7 13.Kb5 1-0.

White can also "sack the ex" in diagram #6 to set up a pin that wins material. 1.Rxf6! Rxf6 2.g5!

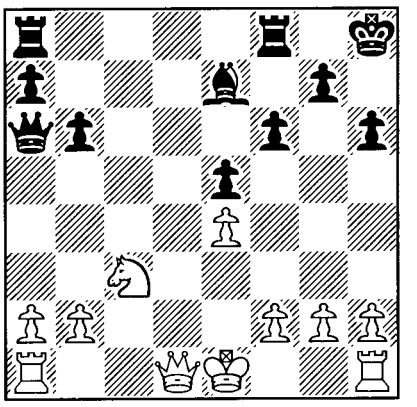


In general, it's always good to pin the opponent's pieces. Even when it doesn't lead to a combo, the pin still reduces their freedom.

In diagram #7, the knight at c6 and the bishop at e7 are both pinned. White can prevent black from castling by piling up on the open e-file with 1.Qe2! (1...0-0? 2.Bxc6 bxc6 3.Qxe7)

It's difficult to find a good reply for black. 1...Qd7 2.Nxd5! Qxd5 3.Qxe7# isn't any fun and neither is 1...a6 2.Ba4 b5? 3.Nxb5! axb5 4.Bxb5 Qd7 5.Bxc6 Qxc6 6.Qxe7#. The best move is the ugly 1...Kf8. (White gets the better game then by 2.Nxd5 Nxd4 3.Qxe7+ Qxe7 4.Rxe7 Nxb5 5.Rae1.)

❹



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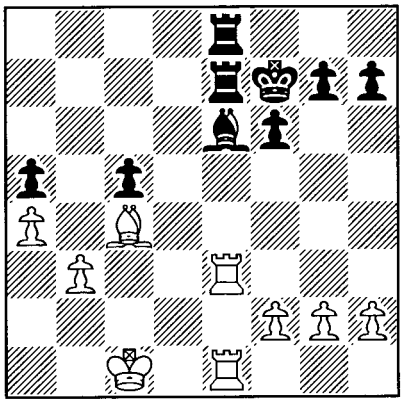

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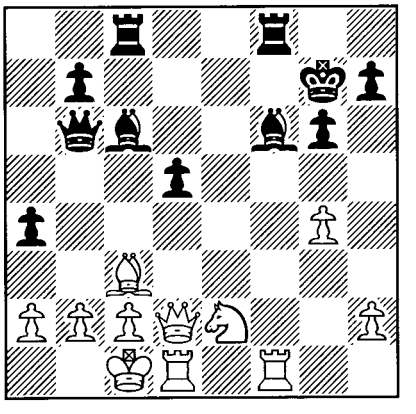

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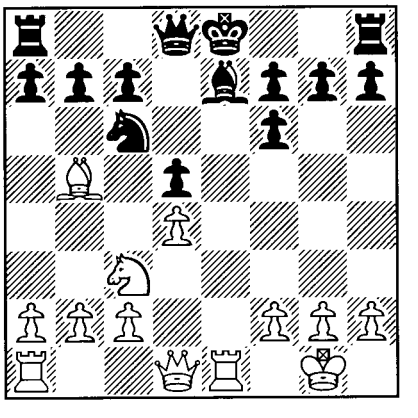


Pins are useful on defence too. Example #8 looks like trouble for white. The black bishop is pinning the queen against the king. But white rescues her with a "counterpin". 1.Rc1!

Now white's pin is more dangerous than black's. Black is falling apart after 1...b6 2.Re7! Qf5 3.b4! and if 1...Rhe8?, white mates in 3. ☞ 229

Whenever the opponent pins one of your pieces, there is a simple rule to follow: *Get unpinned!* The sooner, the better.

The three ways to unpin a piece are: drive the pinner away, move the shielded piece, or block the pin with another piece.

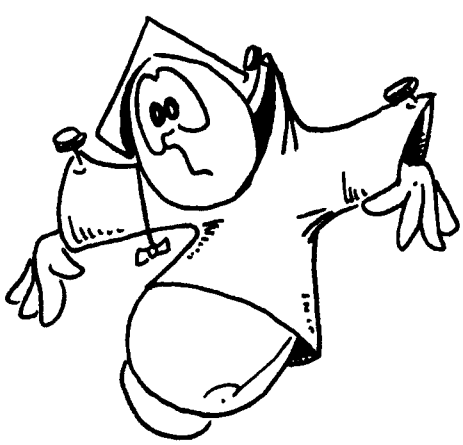
The knight on f3 is pinned in #9. If white doesn't break the pin right away, black gets a good attack. (1.Re1? g5! 2.Be2 g4 3.Nh4 g3! or 3.hxg4 Qxg4! 4.Nd2?! Qg3! 5.Rf1 Rg8 6.Bf3 Ng4 7.Bxg4 Bxg4 8.Nf3 Bxf3 9.Qxf3 Qxf3 10.g3 Rxg3+ 11.Kh2 Qg2#)

Driving away the bishop with 1.g4? is a bad idea because it opens up the white king. Besides that, it loses to 1...Nxg4! 2.hxg4 Qxg4+ 3.Kh2 Qxf3.

Moving the queen off the d1-h5 diagonal by 1.Qd3 gets out of the pin but allows 1...g5! (2.Nxg5 Rg8!)

The right defence is blocking the pin with 1.Be2! Then 1...O-O? (or 1...g5?) is busted by 2.Nxe5! (2...dxe5 3.Bxh5 or 2...Bxe2 3.Nxd7 Bxd1 4.Nxf6+)

We conclude this lesson with two quiz positions on pins. It's white to play in diagrams #10 and #11. Can you find the winning moves? ☞ 229



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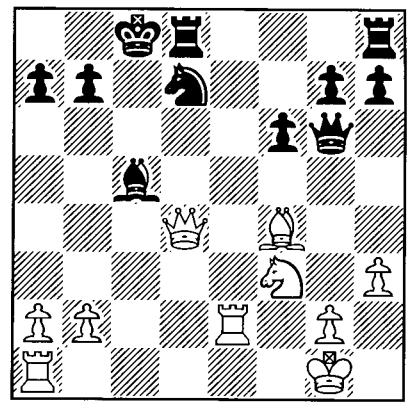

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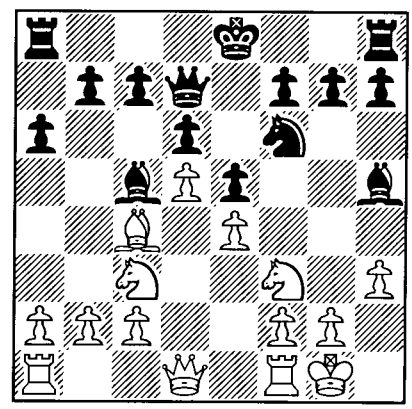

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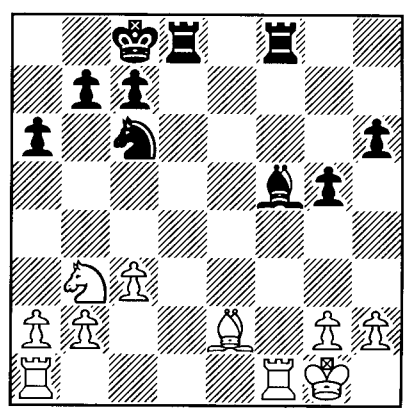

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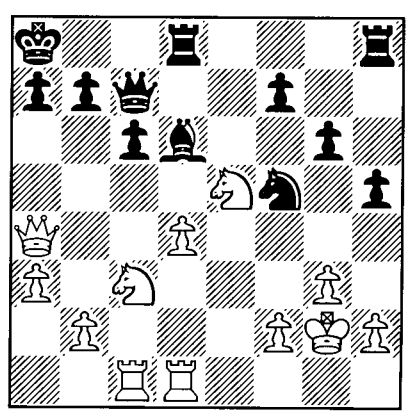


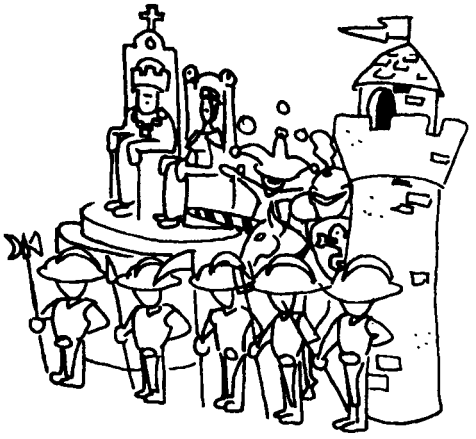
COMBO MOMBO !!

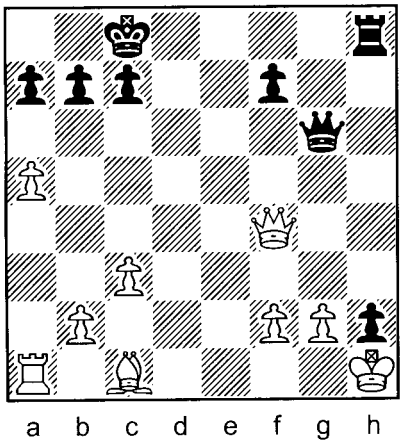
JUMBO MIX

Can you find the combinations in the following positions? Each example uses a theme from one of the past six Combo Mombos.

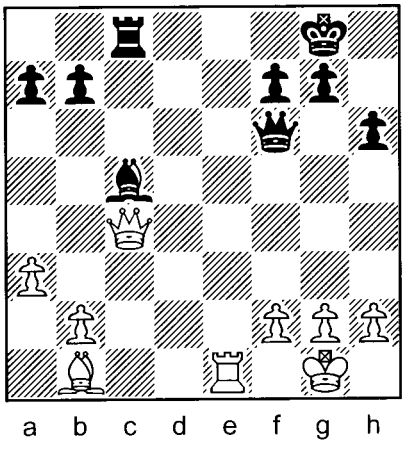
You can work on the problems as a review exercise or a quiz. Or you can just do them for fun!

☞ 237

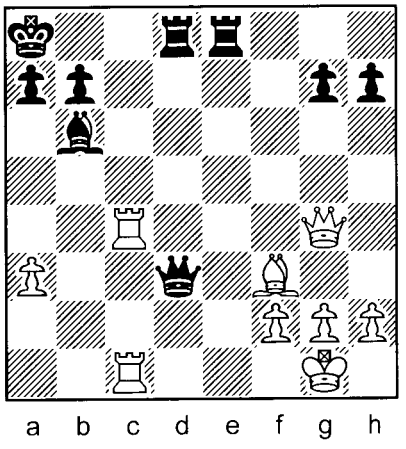




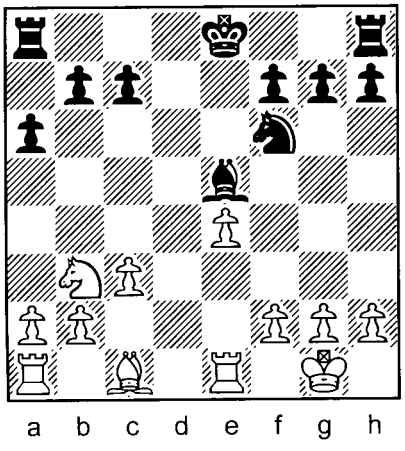
❶ BLACK TO MOVE
Mate in 3



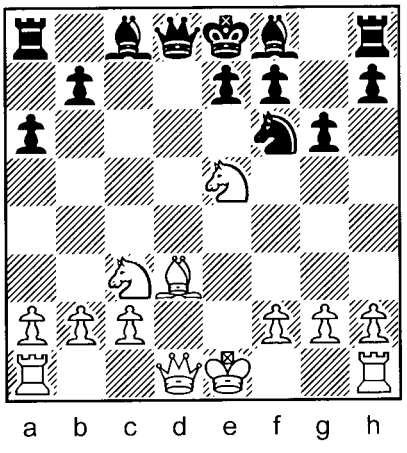
❷ WHITE TO MOVE
Win Material



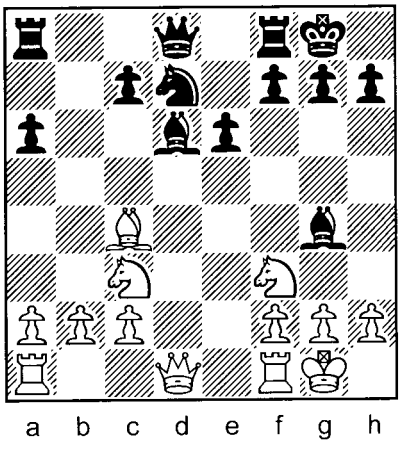
❸ BLACK TO MOVE
Mate in 3



❹ WHITE TO MOVE
Win Material



❺ WHITE TO MOVE
Win Material



❻ BLACK TO MOVE
Win Material

CHESS LINGO

LET'S TALK "ZUGZWANG"

The German word for *move* is '*zug*'. (It's also their word for *train*.) The suffix '*-zwang*' means *stuck*.

So if you're "*in zugzwang*", you are *stuck moving*. A player cannot "pass a turn" in chess, and this is sometimes a problem.

Usually we're glad if it's our turn to play. But not always. There are some positions where every move is a bad move. That's *zugzwang*.

In diagram #1, we have a case of *mutual zugzwang*. Whoever moves loses! One unlucky king will have to give up his pawn. And the other one will get a new queen.

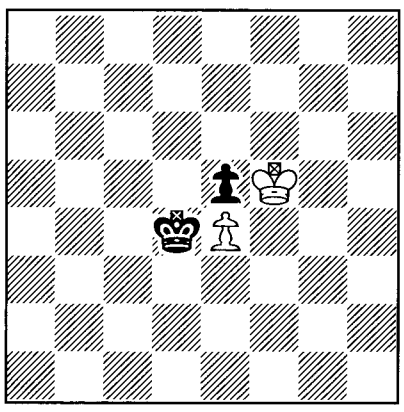
Example #2 is more complicated. Black wins by forcing a zugzwang situation. **1...Bc1+!** Now the "best defence" is to surrender the knight (with the hopeless 2.Nd2 Bxd2+) because white gets "*zugged*" after **2.Kg4 h5+ 3.Kh4 Be3!** Here, if it were black's turn, white would be in good shape. But white *has to move* and that allows checkmate! (4.g4 Bf2# or 4.Ne5 Bg5#)

Zugzwang usually only happens in the endgame. But it can occur with more pieces on the board.

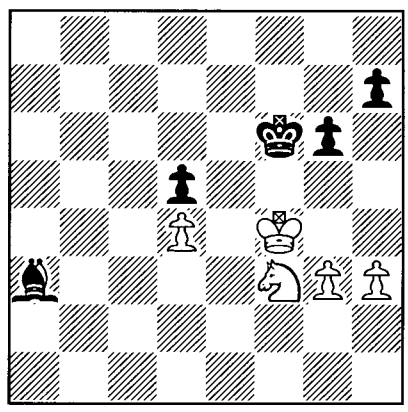
Our final position is a famous zugzwang problem called "*Organ Pipes*", composed by Sam Loyd in 1859. The key move is **1.Qa5!**

No mate is threatened, but mate next turn cannot be stopped! Black has 15 moves to choose from and every single one helps white. Can you find all the mates? ☞ 234

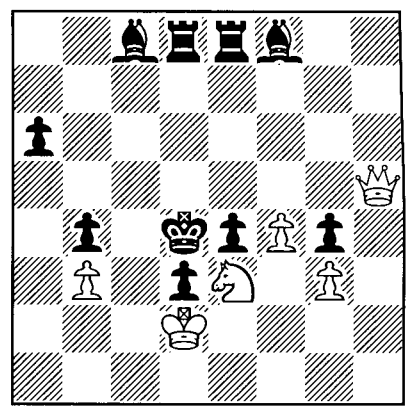
Zugzwang. You move, you lose!



① WHOEVER MOVES
Loses



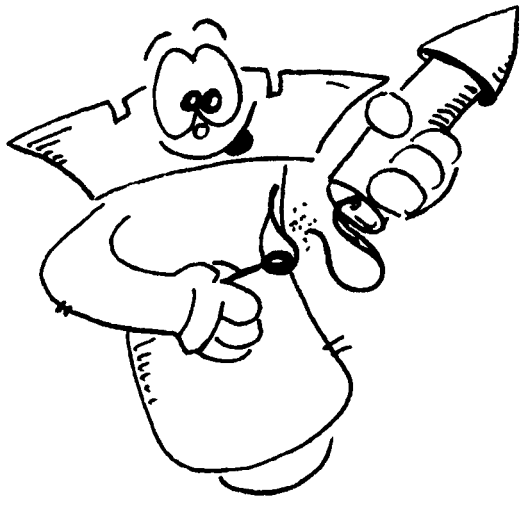
② BLACK TO MOVE
Win Material

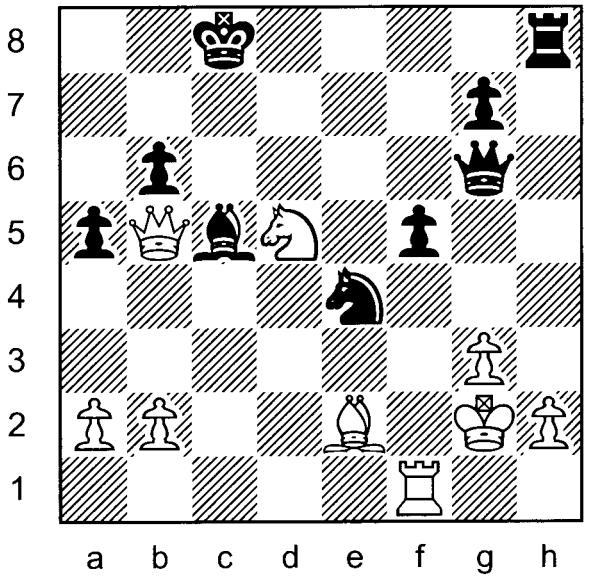


③ WHITE TO MOVE
Mate in 2

COMBO MOMBO!!

SPOTLIGHT ON DESTRUCTION



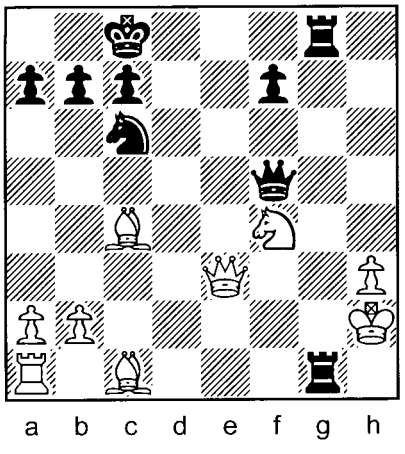


Hey, Combo Blasters!

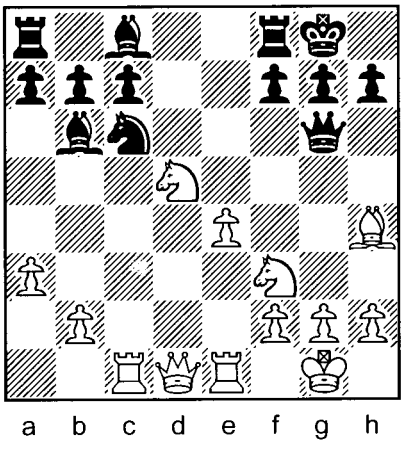
Our theme is *destruction*. That's what we call it when we sacrifice a piece to *destroy* a defender.

♔ In the position here, black's bishop is protecting e7 against a nasty knight fork. White to move wins by *removing the guard* with 1.Qxc5+! bxc5. White ends up a bishop ahead after 2.Ne7+! Kc7 3.Nxg6.

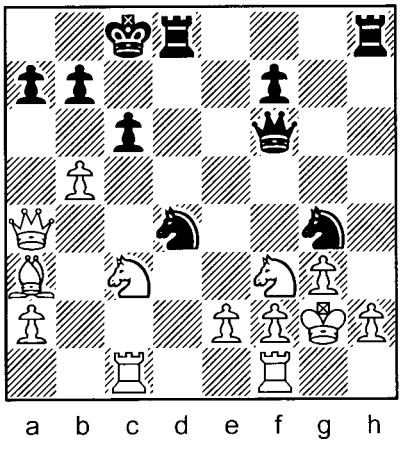
♚ Black mates in 3. The white king's main defender is the pawn on h2. Do you feel destructive!? Okay, then blast away! 1...Rxh2+! Black crashes through to victory with 2.Kxh2 Qxg3+ 3.Kh1 Qh3# (or 2.Kf3 Qxg3#).



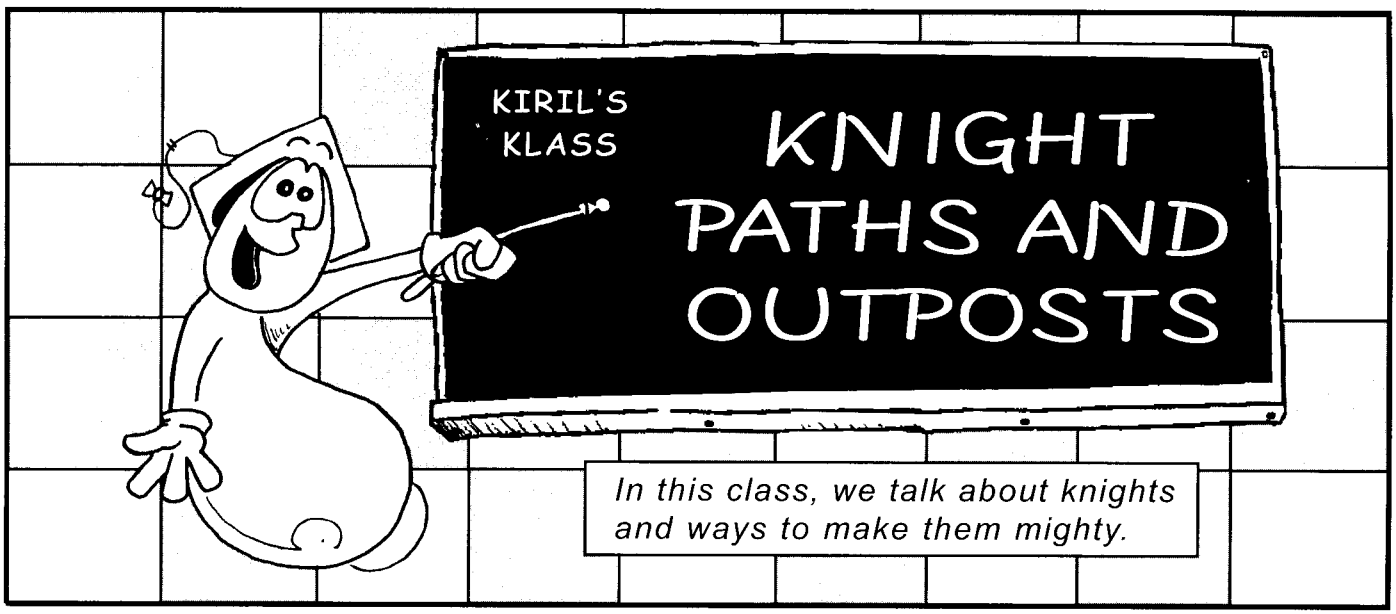
❶ BLACK TO MOVE
Mate in 2



❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
Mate in 3

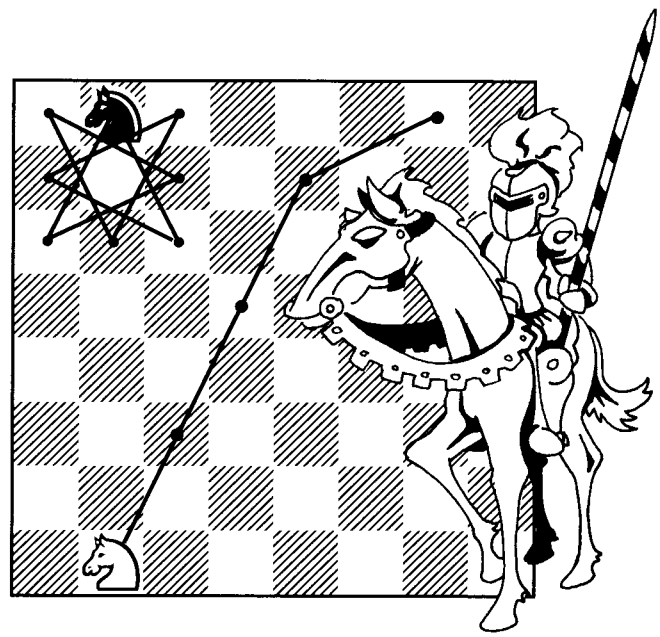


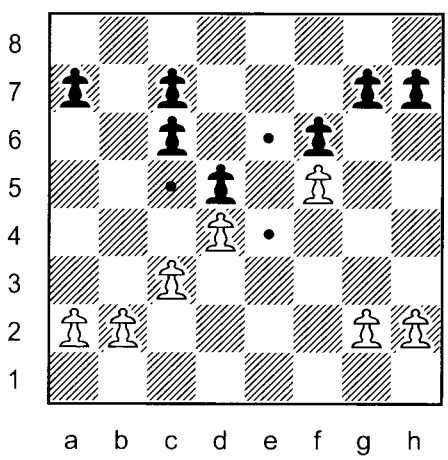
Most pieces move in straight lines. Rooks have ranks and files. Bishops have diagonals. But what do knights have?

Saying that a knight jumps like an L or that it switches colours every turn doesn't tell us much.

What knights have are "paths" that they follow to get from one point to another (like b1 to g8). These *knight paths* may go along one direction or may hop back and forth. They are not as easy to see as straight lines.

Finding the right knight path is very useful if we know where we want our knight to be.



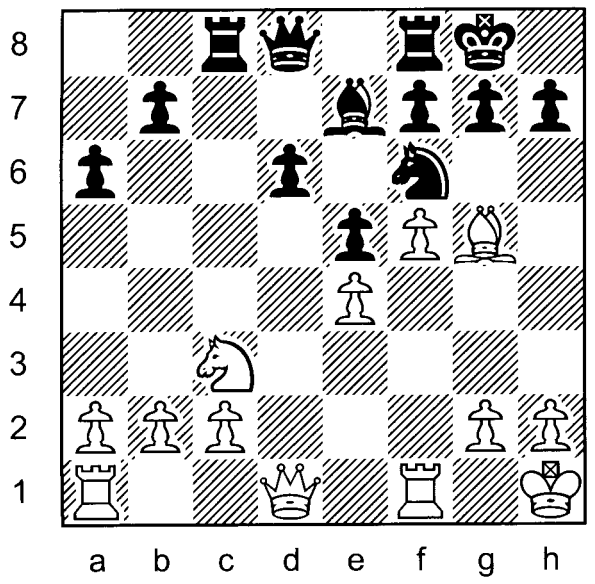


Bishops and rooks need open lines to show their full strength. But what do knights need?

The answer is outposts. An *outpost* is a square on the opponent's side of the board which cannot be attacked by a pawn and is guarded by one of our own pawns.

In the diagram at the left, we see a pawn structure where white has outposts at c5 and e6. Black has one at e4. Imagine a knight on those squares!

The square c4 is not an outpost for black because white can attack it with the b-pawn. And neither is e3 because it isn't protected by a black pawn.



White has a great outpost at d5, but moving there right away is a mistake. (1.Nd5? Nxd5! 2.Bxe7 Nxe7)

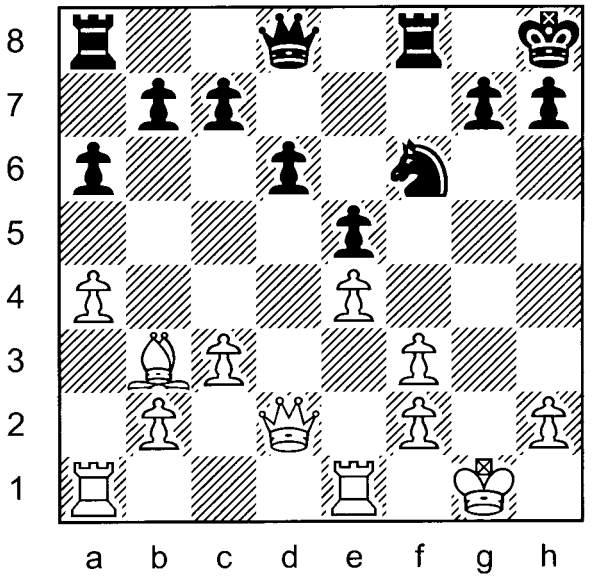
The best plan is to remove the guard first by trading off the black knight.

1. Bxf6! Bxf6

Now it's safe to occupy the outpost.

2. Nd5

The powerful centralized knight gives white a big advantage.



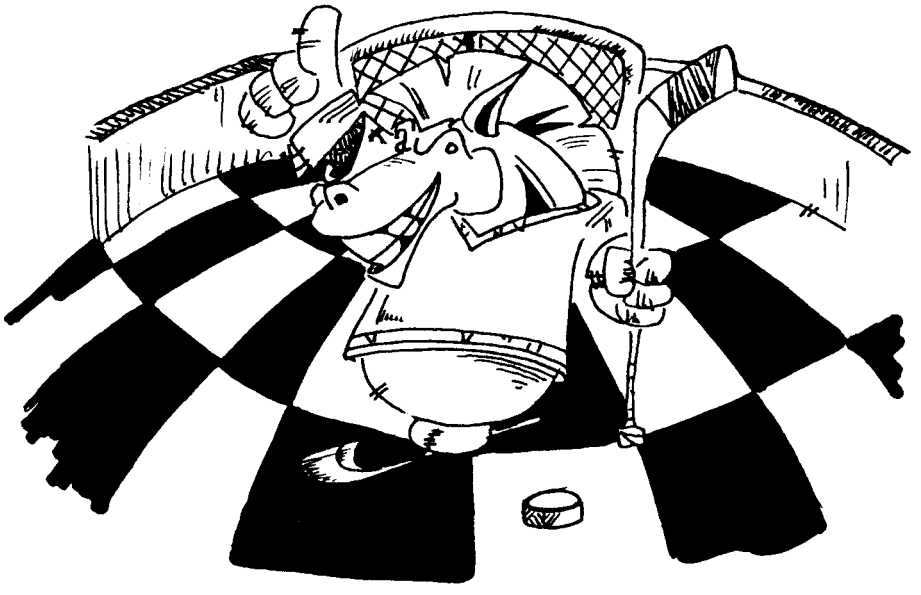
The square in front of doubled pawns is often a good outpost. In this example, white's f-pawns leave a *hole* at f4. The path from f6 to f4 isn't hard to find.

1. . . . Nh5!

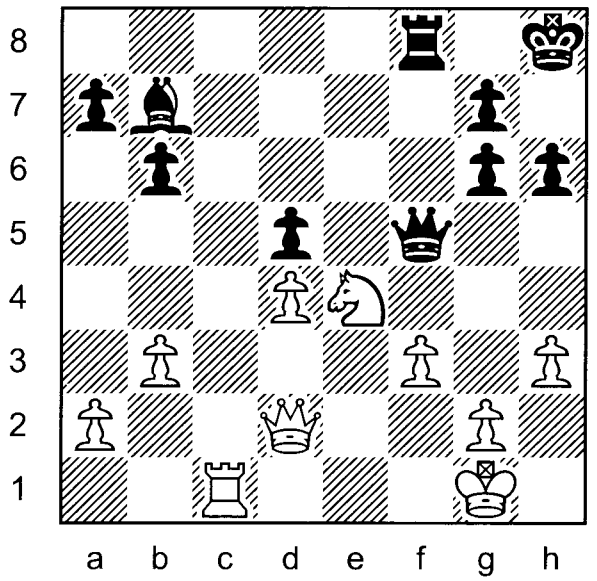
The knight heads for his outpost, and opens lines for the rook and queen too.

2. Qe3 Nf4

White can defend by 3.Kh1 Qh4 4.Rg1 but the black attack is very strong.



HOCKEY KNIGHT IN CANADA



Our final two positions are trickier. In this one, white's knight is under attack and has to move.

Forking the black queen and bishop with 1.Nd6 looks good but it is easily defended by 1...Qd7. And white doesn't want to exchange the knight for a bad bishop. (2.Nxb7 Qxb7)

Attacking the black queen by 1.Ng3 gains a tempo but where will the knight go afterwards?

Putting pressure on the d5-pawn with 1.Nc3 is not a bad idea. However, the knight will block the c-file for his rook.

To find the best move, we first need to locate a good outpost square. Did you already see that e5 is where the knight wants to be? Now we just have to find his path!

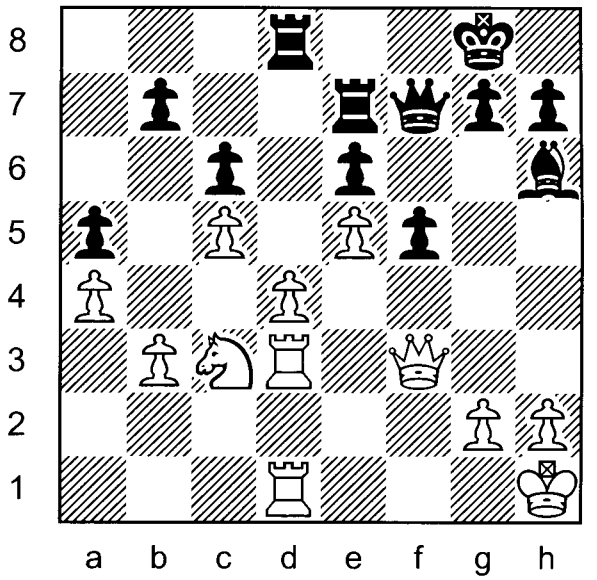
The knight can reach e5 from d3 or g4. And he can get to both those squares from f2. So the right move is . . .

1. Nf2! Ba6

Black closes one road to e5. (2.Nd3? Qxd3) But the other route is still open.

2. Ng4!

Once the knight is at his post (3.Ne5), white has the better game.



We conclude this lesson with a little quiz. Study the position (white to move) and then answer these two questions:

1. Which square is the best outpost for white's knight?

2. What path should white's knight follow to reach the outpost?

☞ 230

CHESS LINGO

LET'S TALK "ZWISCHENZUG"

Would you like to impress your friends with a cool chess word? Then try '*zwischenzug*'!

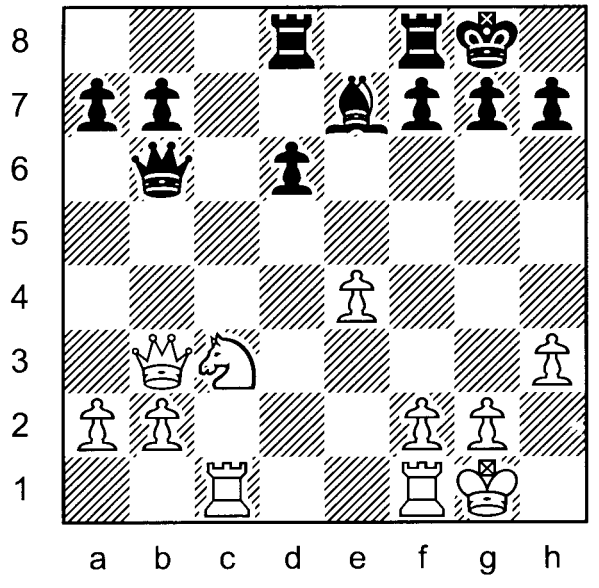
It's German for "between-move". ('Zwischen' means *between* and 'zug' means *move*.)

A *zwischenzug* is a move that gets played in the middle of a trade. The opponent captures one of our pieces, but before taking back, we play another move first. This *in-between move* is usually a check. In most cases, it is also a capture.

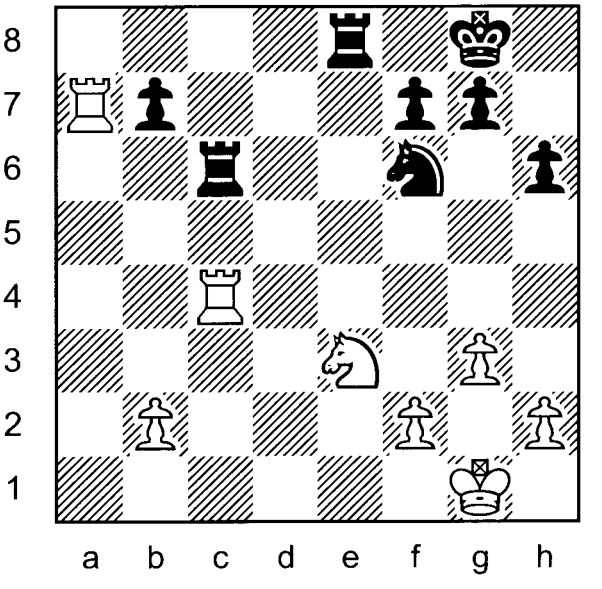
In our first example, white forks the queen and bishop with **1.Nd5**. Black replies **1...Qxb3**, but white doesn't take the queen back right away. Instead, the winning move is **2.Nxe7+! Kh8** and then **3.axb3**.

Black wins material in the second diagram by **1...Rxe3!** (2.fxe3 Rxc4) If white plays **2.Rxc6**, hoping for 2....bxc6? 3.fxe3, then black has the zwischenzug **2...Re1+!** and still wins the knight after **3.Kg2 bxc6**.

A zwischenzug is also called an *intermediate move*.



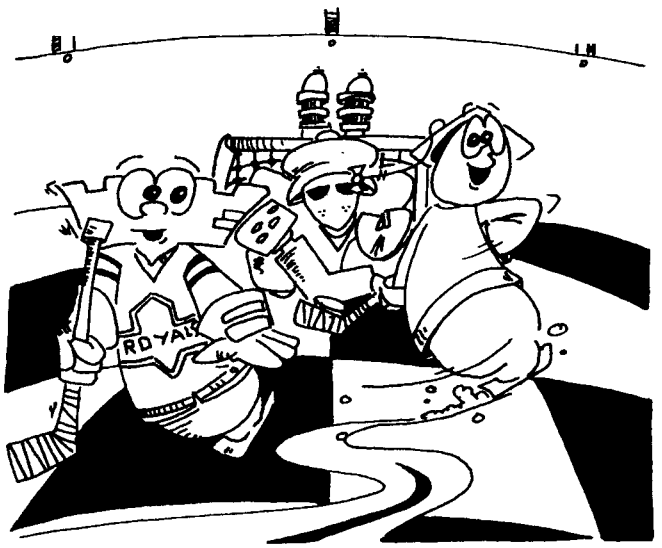
WHITE TO MOVE
Win material

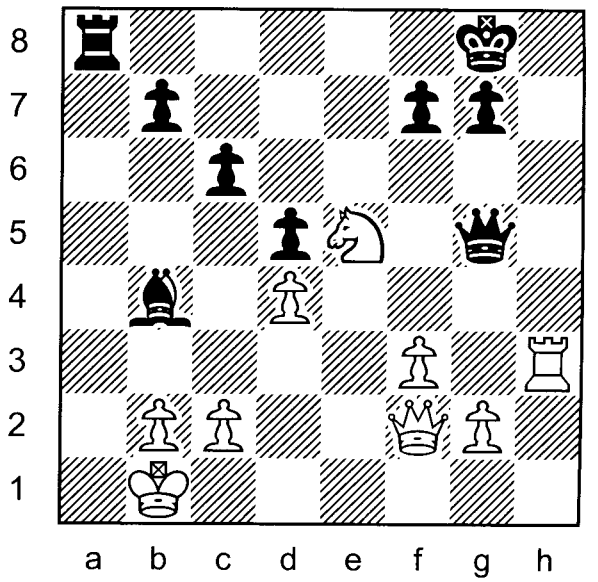


BLACK TO MOVE
Win material

COMBO MOMBO!!

SPOTLIGHT ON DECOYS



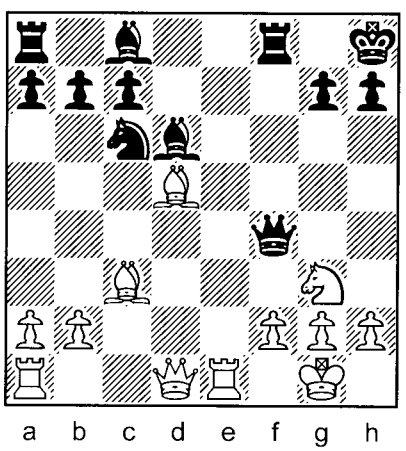


Did you ever get "deked out" in hockey? Well, it can happen on a chessboard too!

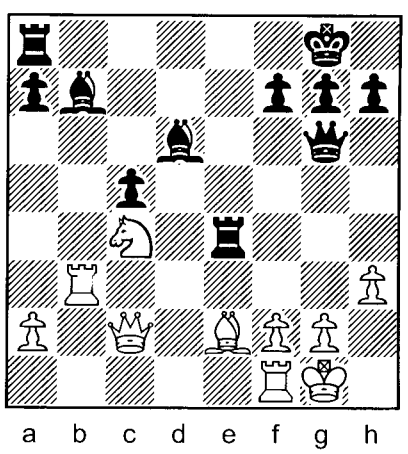
A *decoy* is a sacrifice that makes the opponent move a piece to a square where it helps us.

♔ In this position, white sees that the knight could fork the black king and queen if the king were in the corner. The sacrifice 1.Rh8+! decoys him there. After 1...Kxh8, the knight picks off the queen. 2.Nxf7+ Kg8 3.Nxg5

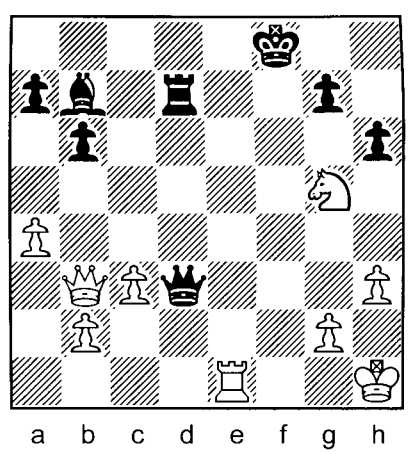
♚ Black to play mates in 2 with one fancy move. 1...Qc1+! Kxc1 The white king is "deked" to the right and the black rook scores the point! 2.Ra1#



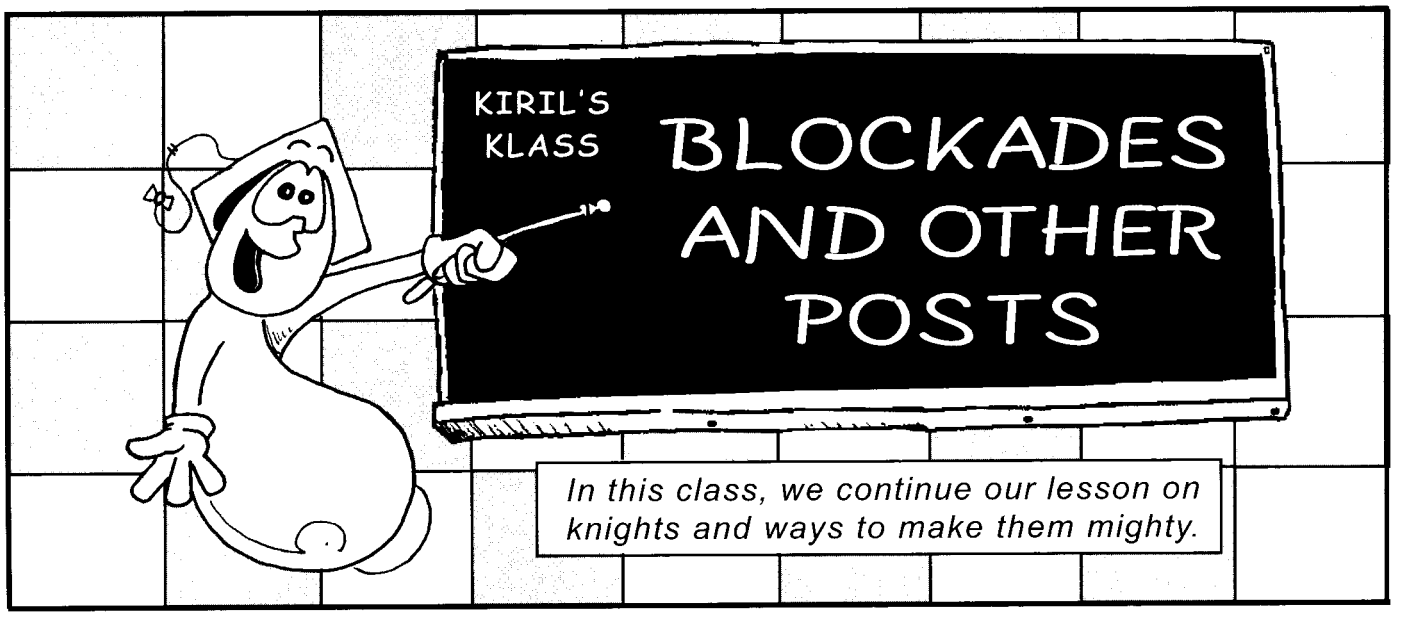
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Mate in 2



❸ WHITE TO MOVE
Mate in 2

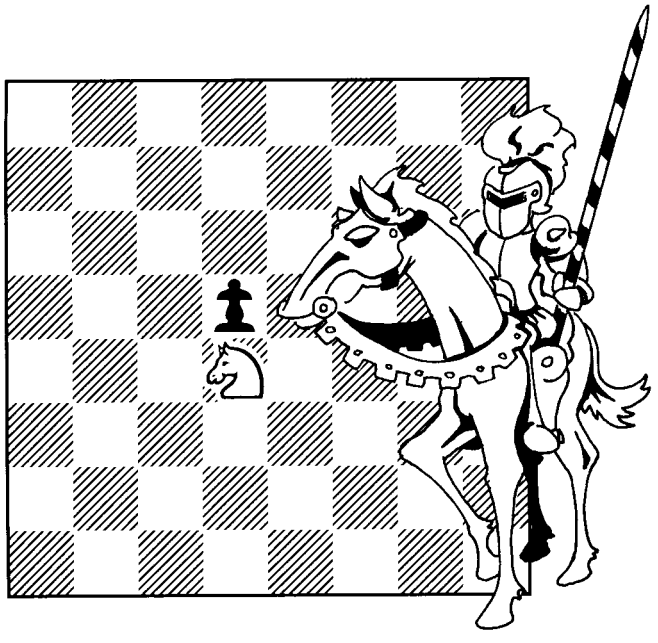


Knights like to be in the centre of the board. Their favourite spot is a square that cannot be attacked by pawns.

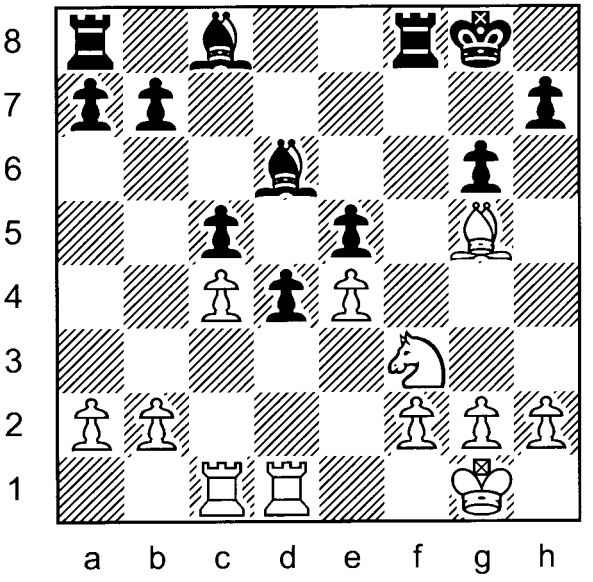
The square in front of an opponent's pawn is often the perfect place for a knight. The knight is safe from attack and the pawn can't move.

When we block a pawn this way (with any piece) we call it a *blockade*.

Of all the chess pieces, the knight is the best blockader.



BLOCKADE



Passed pawns can become dangerous if they are allowed to advance too far. It's usually a good idea to block them as soon as possible.

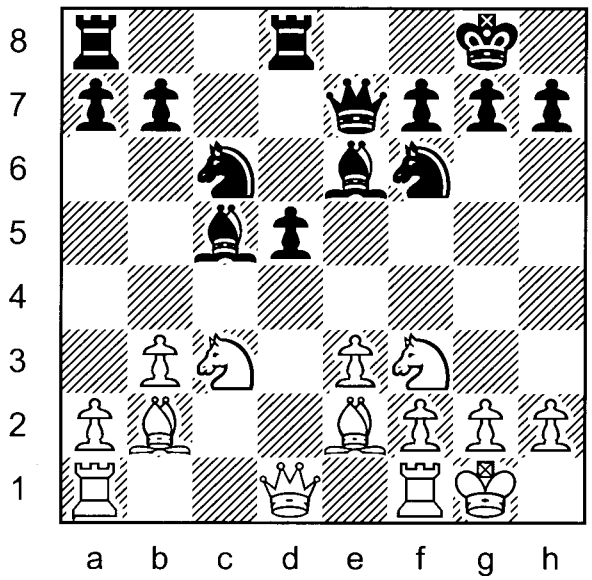
In the diagram above, black's pawn on d4 is passed. The white knight hurries to set up a blockade with 2.Nd3 before black can pin him by ...Bg4.

1. Ne1!

The knight at d3 will be well placed in the centre and will keep pressure on the weak pawn at e5. It will also help white to open the position later with b4 or f4.

In the next example, black has active pieces and an isolated pawn at d5.

Isolated pawns are considered weak because they have to be defended by pieces. It's smart to blockade them so they can't advance and force a trade.

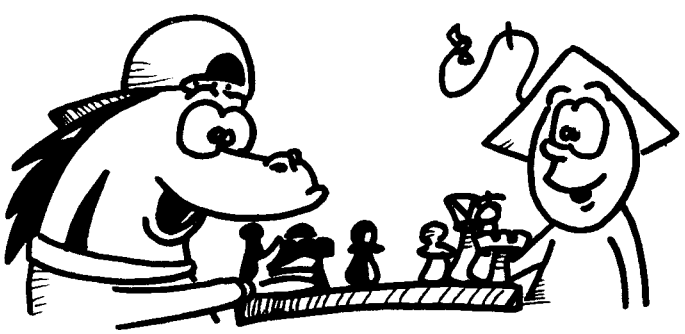


If white plays a move like 1.h3, black can push 1...d4, getting rid of the weak pawn and opening lines.

If white blocks the pawn with 1.Nd4, black can exchange by 1...Nxd4 2.exd4 and the game is equal.

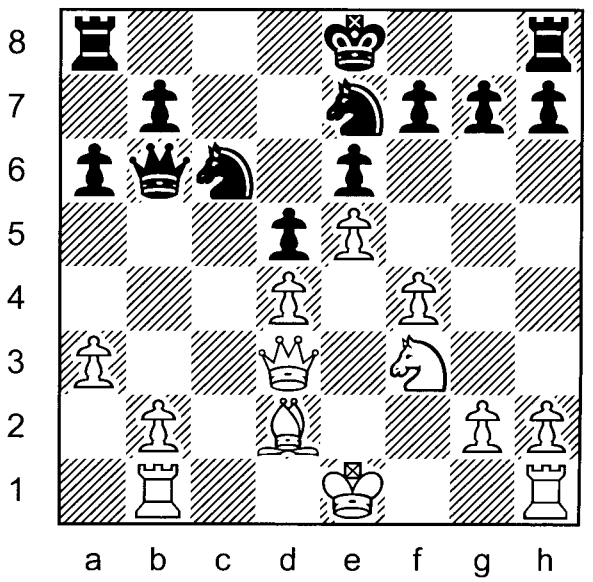
1. Nb5!

White plans to blockade with 2.Nbd4. Once the knight reaches d4, white will try to trade down to an ending. That's where weak pawns are weakest.



In our previous lesson, we discussed knight *outposts*. Those are squares on the opponent's side of the board where a knight can't be attacked by pawns.

It's possible to find good knight *posts* on our own side of the board too.



The pawn structure in this position is typical for a French Defence where white has closed the centre with e5.

The advanced pawn gains space for white but also gives black an excellent knight post at f5.

1. . . . Nf5!

The knight increases the pressure on white's d-pawn.

2. Bc3

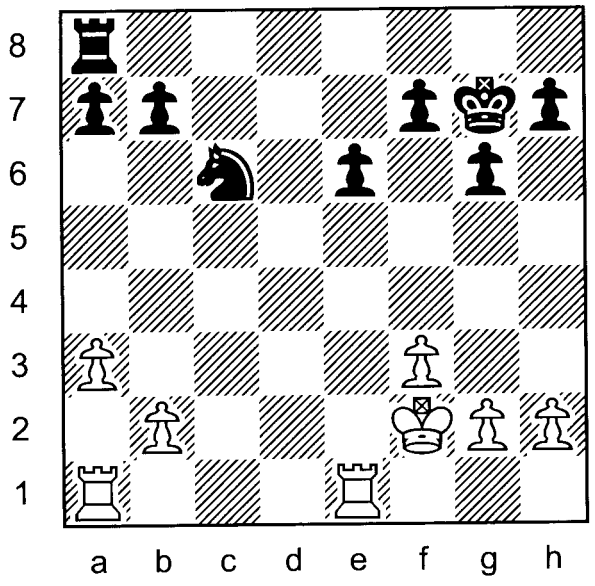
Defending by 2.Be3 is more passive.

2. . . . h5!

In order to keep the knight on f5, black uses the h-pawn to prevent 3.g4. With the central lines closed, the black king is quite safe in the middle. The position is even following 3.O-O Qb3.

Black would have had serious trouble after 2...O-O? 3.g4! Nfe7 4.Ng5!

☞ 230



In our final example, white is up the exchange for a pawn (R>N+P). That is often enough to win the game.

In this case though, there is a great post for the knight at d5.

1. . . Ne7!

Black regroups before the white rooks get too active. (1...Rd8? 2.Rad1)

2. Rac1 Nd5

The centralized knight is very strong. It closes the d-file and keeps the white rooks off the key c7 square. Black has good chances to hold the draw.

CHESS LINGO

LET'S TALK "CHEAPO"

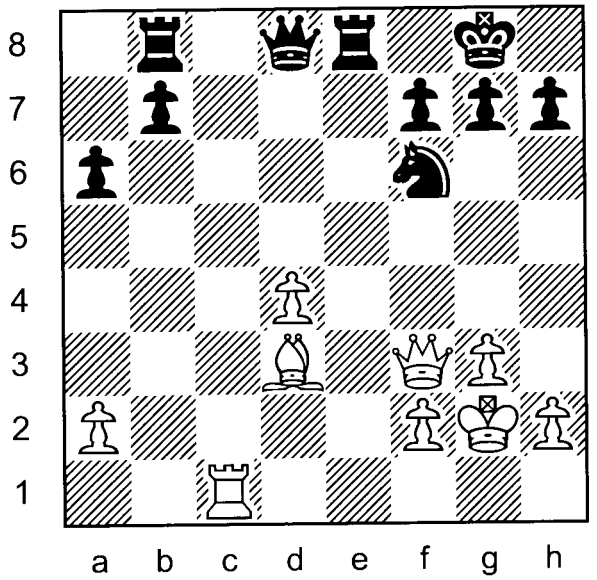
A *cheapo* is a simple trap that a good player shouldn't fall into. We call it "cheap" because no one puts much value on winning this way.

To play for traps is only correct strategy when you are losing, like white in this position.

1.Rd1!? sets up the cheapo! The best response would be 1...Qd5. But instead, black *gets cheapoed* with the greedy **1...Qxd4?**

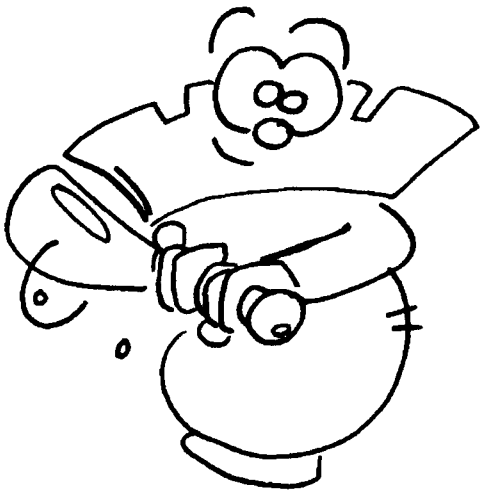
Now the black queen is lost after the discovered attack **2. Bxh7+!**

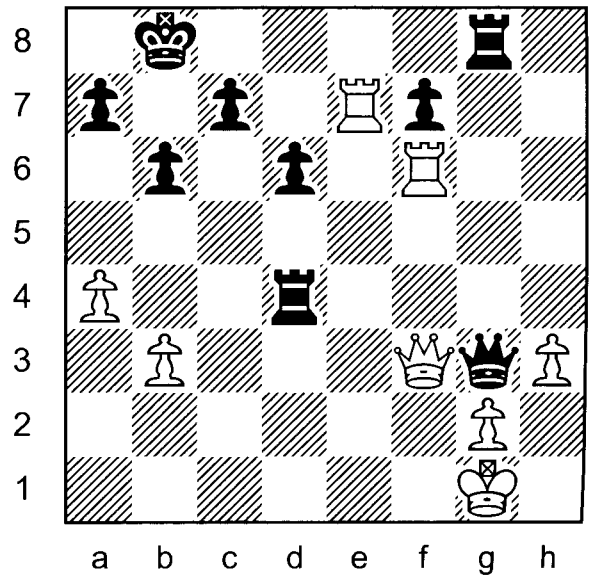
According to the experts, the term 'cheapo' originated in Canada.



COMBO MOMBO!!

SPOTLIGHT ON DEFLECTION



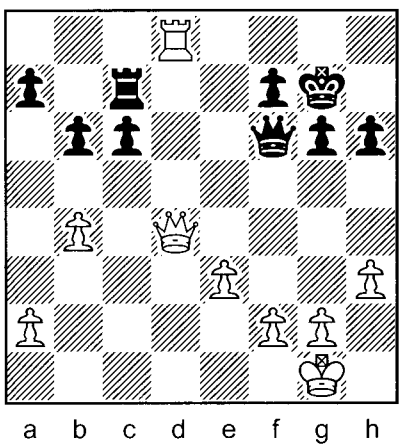


Hi, boys and girls! Let's combo!

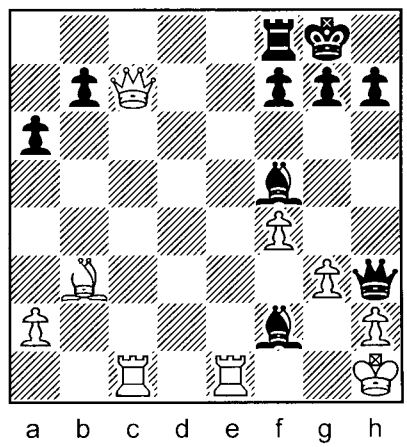
A *deflection* is a sacrifice that makes the other player move a piece away from where it guards something.

♚ Black is lined up strongly on the g-file and the white queen is the only defence against mate on g2. The winning shot is 1...Rd1+! deflecting her majesty from the g2 square. 2.Qxd1 Qxg2# (White could delay the mate with 2.Re1 Rxe1+ 3.Qf1 Qxg2#.)

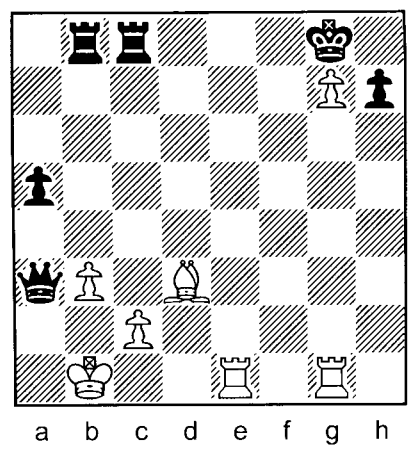
♔ White to move deflects the rook at g8 by 1.Re8+! The reply 1...Rxe8 is forced. That leaves the black queen unguarded and White wins with 2.Qxg3.



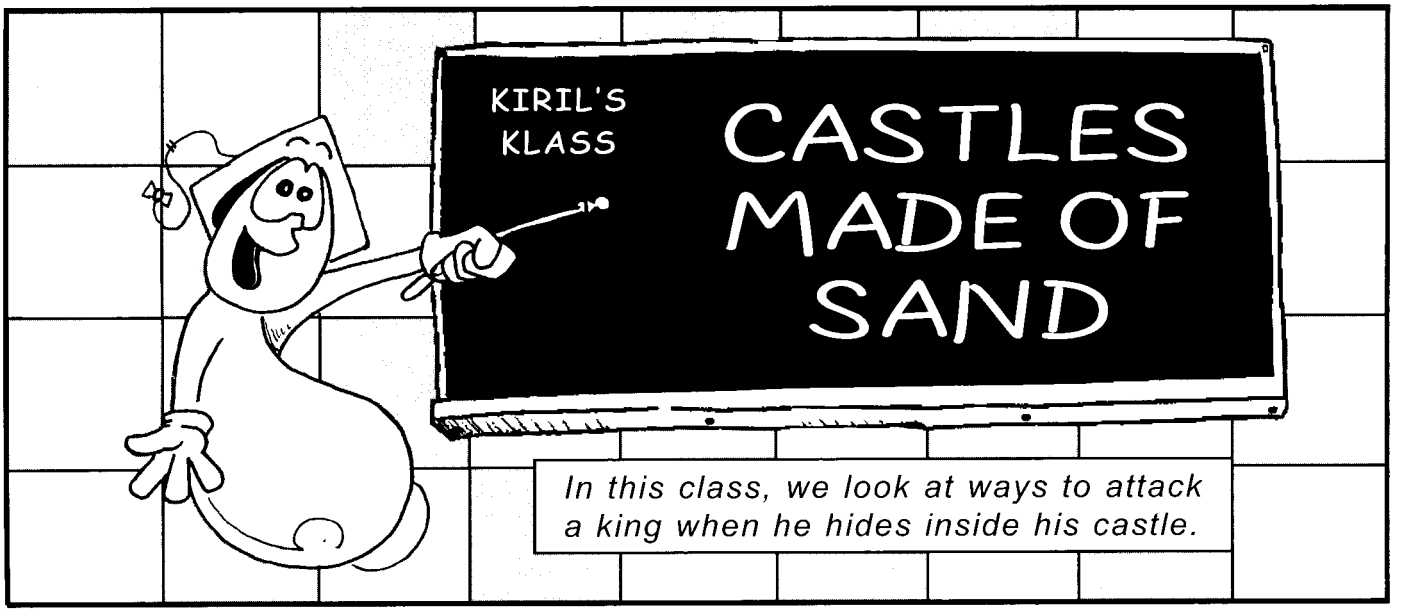
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Mate in 2



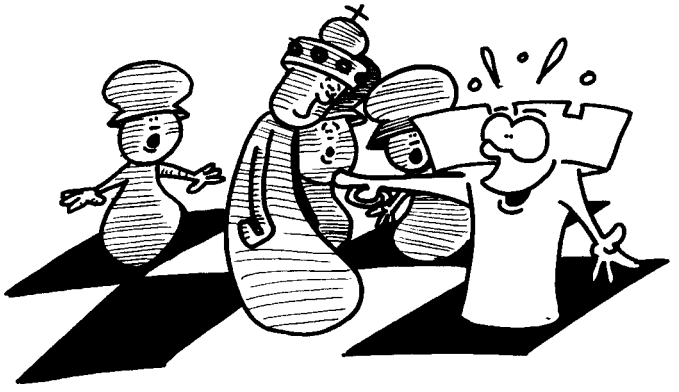
❸ WHITE TO MOVE
Mate in 3



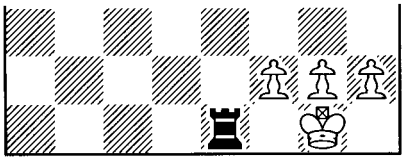
A king is usually safer if he castles. It is harder to attack him when he is near a corner and behind a wall of pawns. But he still needs protection.

Just because the king is castled, that doesn't mean he's out of danger.

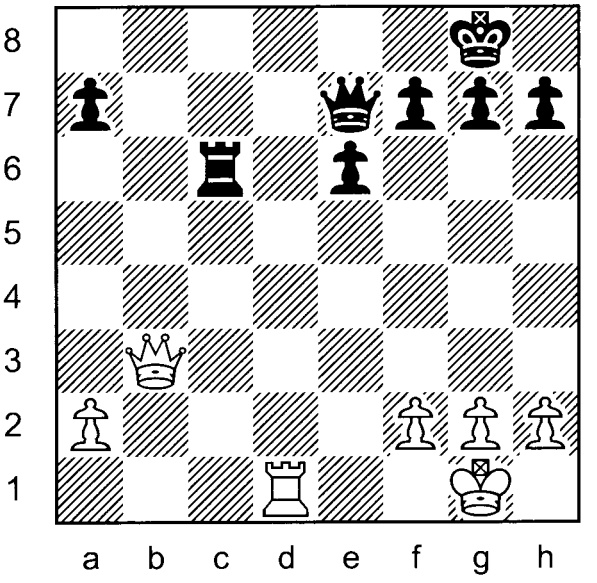
Some castles are as solid as a rock, and difficult to attack. Others are made of sand, ready to be knocked down!



Beginners sometimes avoid castling because they worry about a back rank mate. Many combinations are based on this kind of checkmate:



In the following diagram, neither side has moved the pawns in front of their king. White to play can win material.



Be careful. 1.Qb8+ Qf8 2.Rd8? pins the black queen but loses to 2...Rc1+!

1. Qb7!

The white queen cannot be captured because of mate. (1...Qxb7 2.Rd8#)

1. . . . Qe8

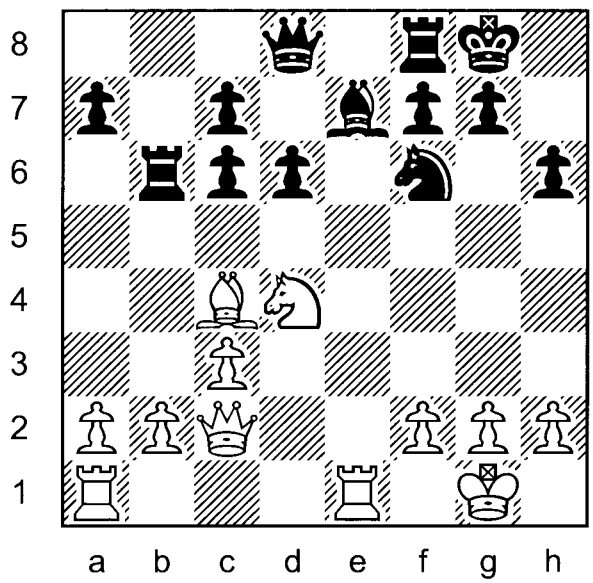
Guarding the rook doesn't work either. Can you find the combo? ☞ 230

As players improve, they castle more often and learn to defend against back rank mates.

The most common way is to make an escape square for the king by moving the rook pawn.

But this creates a new problem. The advanced h-pawn becomes a target for the attacker.

In our next diagram, the black king is quietly relaxing in his castle. The white knight decides to wake him up.



1. Nf5 Re8

The only move to save the bishop.

2. Nxh6+!

"Is anybody home?"

2. . . . gxh6

Declining the sacrifice by 2...Kf8 also leads to disaster on account of 3.Nxf7! (3...Qd7 4.Be6! or 3...Qb8 4.Qf5! Rxb2 5.Nh8! d5 6.Qe6 dxc4 7.Qf7#).

3. Qg6+

The white queen uses the pin on f7 to make her entry into black's kingside.

3. . . . Kh8

A speedier end is 3...Kf8? 4.Qxf7#.

4. Qxh6+ Kg8

The castle wall is shattered and black has nowhere to hide. (4...Nh7 5.Bd3!)

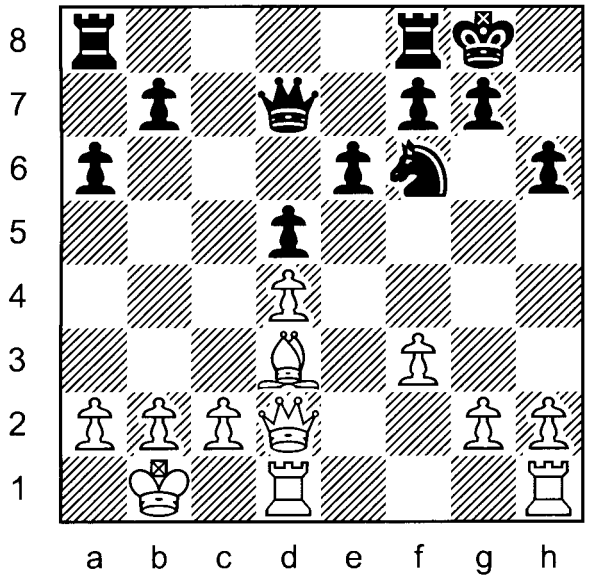
5. Re3! 1 - 0

White's attack is crushing. It's *el finito* after 5...d5 6.Rg3+ or 5...Nh7 6.Rh3!

When a pawn advances in front of a castled king, it is easier for the attacker to exchange pawns.

Every pawn trade opens a new line, and each open line means more trouble for the defender.

In the example here, the players have castled on opposite sides. That allows them both to attack the other king with their pawns. If they had castled on the same side, an attack with pawns would expose their own king.



The move ...h6 has weakened the black position. White can play to open up the g-file for a rook invasion.

1. g4!

When one pawn marches forward to open lines against the king, we call it a *bayonet attack*.

The pawn is like a spear that jabs a hole in the castle wall.

1. . . . Rac8

2. g5!

By attacking black's knight and pawn at the same time, white guarantees a pawn exchange. (And an open file!)

2. . . . hxg5

The black king is dead after 2...Nh5? 3.gxh6 gxh6 4.Qxh6 and 3...g6 4.Rdg1 is pretty ugly.

3. Qxg5 Qa4

4. Rhg1 Ne8

The knight prevents Qxg7#. But the white pieces are too active for black to hold on for long.

5. Qh6!

White relies on the pin along the g-file to threaten Qh7#. (5.Qh5 f5!)

5. . . . f6

There is little choice for black. Other moves lose quickly. (5...g6? 6.Bxg6! or 5...f5? 6.Qxe6+ Rf7 7.Qxc8)

6. Qh7+ Kf7

7. Bg6+ Ke7

8. Bxe8! Kxe8

9. Rxg7

With complete control of the seventh rank, white has a big advantage. Can you find the mate in 4 following 9...f5?

☞ *230*

Let's go back to the diagram and see what happens if black tries to stop 2.g5.

1. g4 Nh7!?

The sort of position that white doesn't want to get is 2.Bxh7+ Kxh7 3.g5? h5! 4.Qd3+ g6, when black has locked the castle doors.

2. h4!

Now the other kingside pawns join in the battle. The goal is to advance them together so that black has no way of keeping the lines closed.

There are two terms used to describe a group of pawns that are attacking a king: *pawn storm* or *pawn roller*.

Whatever we call them, it's lots of fun!

2. . . . b5

Black launches a pawn storm too. But it's not as strong because the pawns in front of the white king haven't moved. Black will have difficulty making a lever.

3. f4 a5

4. h5

The h-pawn goes forward first so that black can't answer g5 with ...h5.

(4.g5 h5 5.g6!? would also work fine.)

4. . . . b4

5. g5! hxg5

If black doesn't take, then white will. 5...Rfb8 6.gxh6 gxh6 7.Rhg1+ Kh8 8.Rg2 a4 9.Rdg1 b3!? 10.cxb3! axb3 11.Bxh7 bxa2+ 12.Ka1 Kxh7? 13.Rg7+ Kh8 14.f5! and 15.Qxh6#

6. fxg5 Rfb8

7. Bxh7+! Kxh7

8. g6+ Kg8

The black king gets checkmated after 8...fxg6 9.hxg6+. On 9...Kxg6, there's a mate in 3 moves. ☞ 230

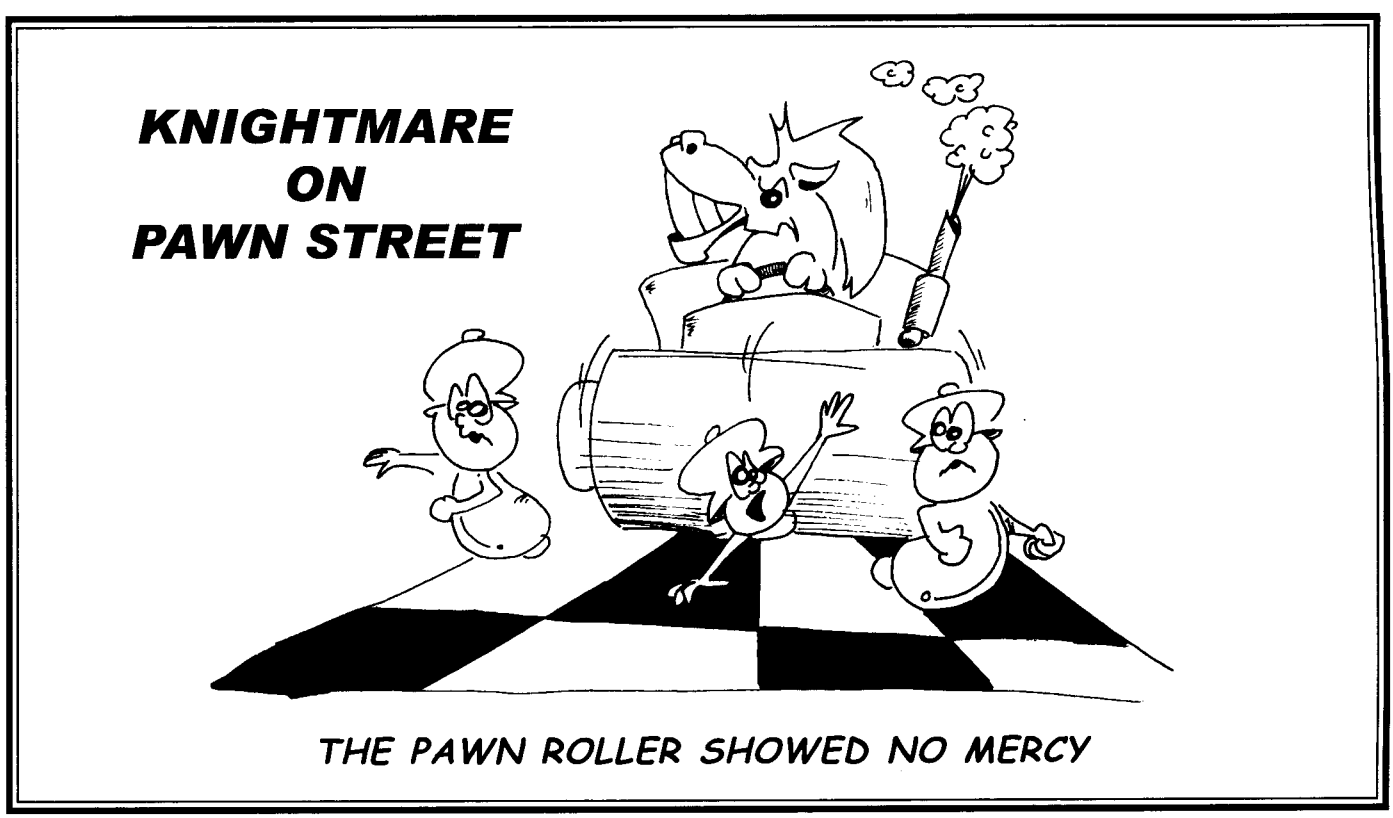
And 9...Kg8 loses to 10.Rh8+! Kxh8 11.Qh2+ Kg8 12.Rf1! Rf8 13.Qh7#.

9. gxf7+ Kxf7

Taking back with the queen isn't any better. 9...Qxf7 10.Rdf1 Qc7 11.h6! g6 12.Qg5 Kh7 13.Rf6 Rg8 14.Rxe6 Rae8 15.Rhe1! Rxe6 16.Rxe6 Qd8 17.Re7+ Kh8 18.Qf6+ Rg7 19.Qxg7#

10. h6!

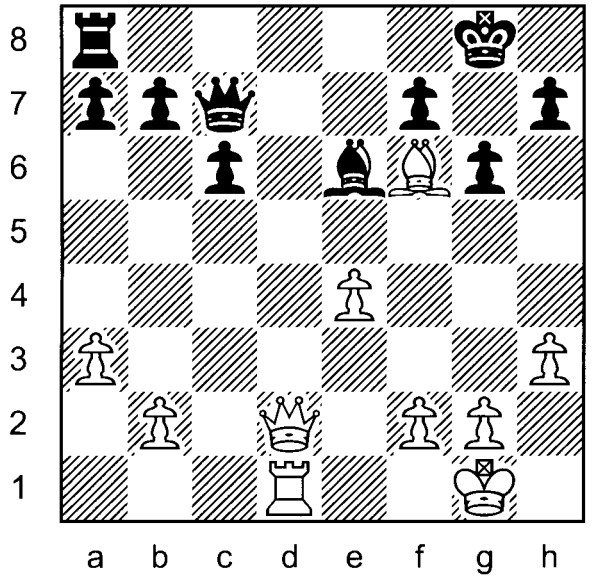
The white pawns have done their job and now the heavy pieces charge in to finish black off. 10...gxh6 11.Rxh6 Rg8 12.Rh7+ Rg7 13.Rxg7+ Kxg7 14.Qg5+ Kf8 15.Rf1+ Ke8 16.Qg8+ Ke7 17.Rf7+ Kd6 18.Rxd7+ Kxd7 19.Qxa8 1-0



Another way to give a castled king an escape square is moving the g-pawn.

The next diagram shows the biggest problem with this plan. By playing ...g6, black places all of the kingside pawns on light squares. That leaves the dark squares without any pawn protection. White can attack by invading the weak dark squares.

This is really bad news if white has a dark squared bishop and black doesn't. In this case, the weakness is fatal.

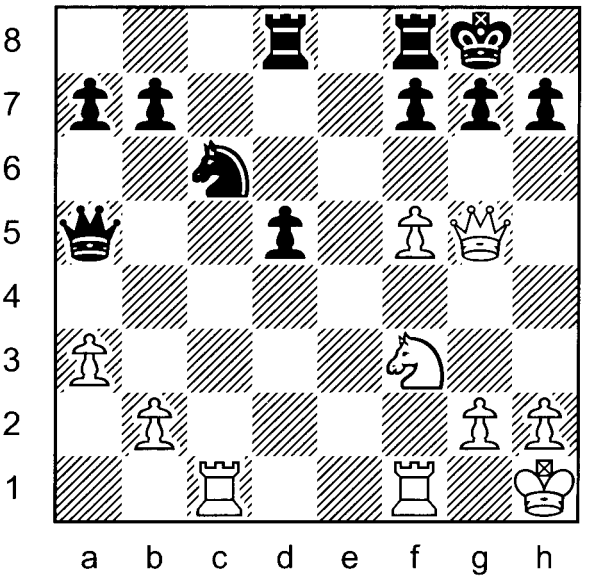


1. Qh6! 1 - 0

There's no defence against 2.Qg7#.

ACE the FACE says

CHESS IS TOO COOL!



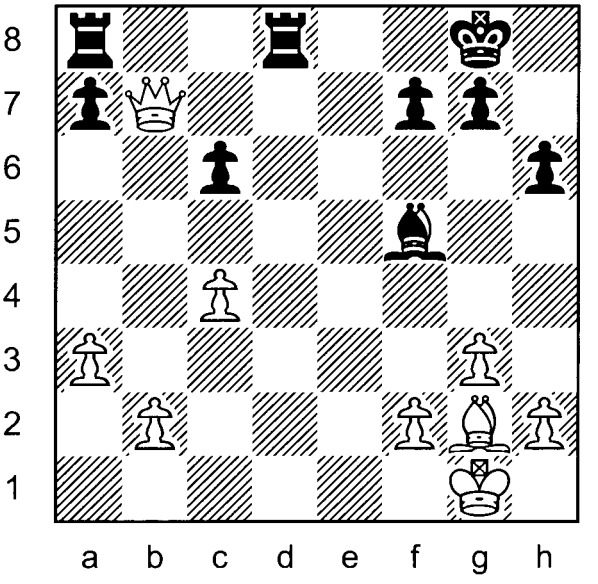
In this example, white wins by coaxing the black g-pawn forward.

1. f6! g6

The only move to prevent mate on g7.

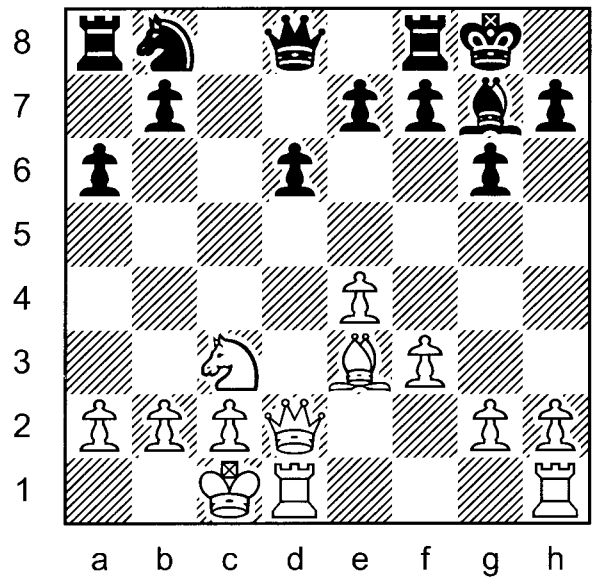
2. Qh6! 1 - 0

Once again, 3.Qg7# is unstoppable.



When the g-pawn advances, it's good to put a bishop behind it (on g2 or g7). Then the bishop defends the squares that the pawns don't.

There can still be problems though. In this position, white just played 1.Qxb7? Black has a mate in 5. ☞ 230



The black king looks quite safe here, but that changes very quickly.

White's plan of attack has two parts. The first is to trade bishops. After the exchange, the dark squares around the black king will be weak.

1. Bh6!

This standard move is made possible by having the queen on d2 to support the bishop.

When a queen and a bishop are lined up on the same diagonal, we call them a *battery* (as in '*battering ram*').

The term is also used when a queen and a rook are on the same file.

1. . . . Nd7

Before trading on g7, white carries out the second part of the plan: a bayonet attack to open the h-file.

2. h4!

Trading immediately by 2.Bxg7 Kxg7 gives black the option of meeting 3.h4 with the tricky 3...h5! (4.g4 Rh8!)

2. . . . Nf6

The knight arrives in time to stop 3.h5.

3. h5!

But white goes there anyway!

3. . . . Rc8?

Taking the pawn is a real blooper. Do you see the combo after 3...Nxh5?

☞ *230*

The best move was 3...Qa5, though white would still have the better game. 4.hxg6 fxg6 5.Bxg7 Kxg7 6.Qh6+ Kg8 7.Nd5! Rf7 8.Nxf6+ exf6 9.Kb1!

4. hxg6 fxg6

The other capture is worse. 4...hxg6? 5.Bxg7 Kxg7 6.Qh6+ Kg8 7.Qh8#

5. Bxg7 Kxg7

6. Qh6+ Kg8

6...Kf7 7.e5! Nh5 8.Qxh7+ Ng7 9.Rh6! also leaves black suffering.

7. e5!

And now white has a checkmate if the black knight tries to save himself.

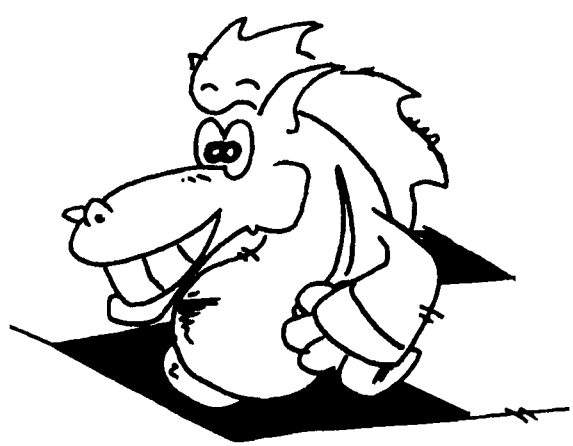
7. . . . Nh5

7...dxe5? 8.Rxd8 or 7...Nd7? 8.Qxh7#

8. g4 Ng7

9. e6! Rxf3

Mate in 2. (10.Qxh7+ Kf8 11.Qh8#)

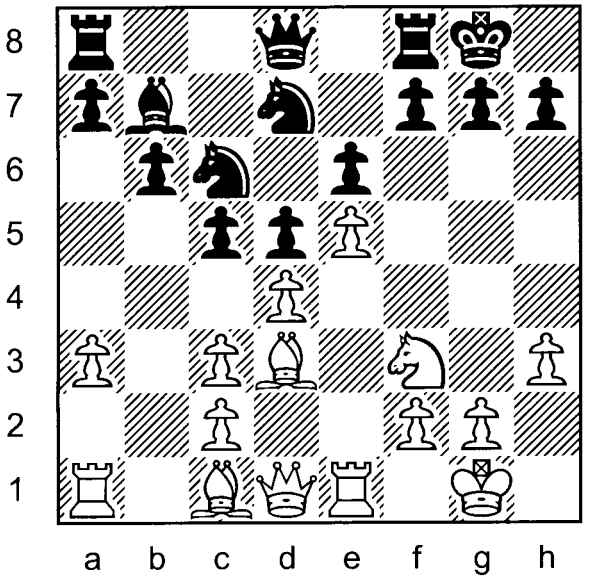


A common tactic for breaking through against a castled king is to sacrifice a piece for one of the pawns that shield him. The most famous example of this is known as the *Greek gift*.

In this sacrifice, a bishop is given up for the h-pawn with check (on h2 or h7).

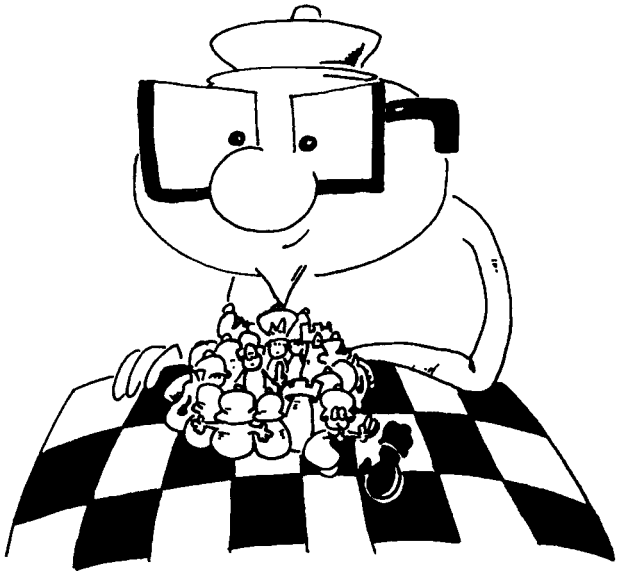
Besides removing a defender, it also gains a tempo for bringing up the other attacking pieces (knight and queen).

In the diagram below, white is all set for the sack.



1. Bxh7+! Kxh7

2. Ng5+



The knight check at g5 is the normal follow-up to the bishop sacrifice. Now black has four king moves to choose from. Two of them are clearly bad.

White has a simple mate in two after 2...Kh8. (3.Qh5+ Kg8 4.Qh7#)

And 2...Kh6 lets white win the black queen with discovered check. (3.Nxe6+ or 3.Nxf7+)

Let's see what happens when the king retreats behind his pawns.

2. . . . Kg8

3. Qh5

The idea of the Greek gift is Qh7#. It only works if black is unable to guard the h7 square.

The pawn at e5 is very important for white. It keeps the black knight off f6.

3. . . . Re8

Black clears an escape route for the king through f8 and e7.

4. Qxf7+! Kh8

5. Qh5+ Kg8

This is the same position as two turns ago, except there's no pawn on f7. Now white mates in 3. ☞ *230*

The other possibility after 2.Ng5+ is:

2. . . . Kg6

It looks crazy to move the king out in the open, but it is sometimes the best defence against the bishop sacrifice.

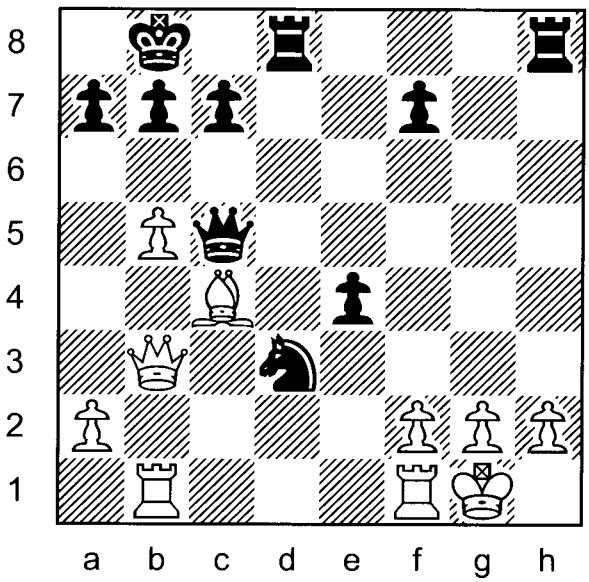
Only not this time! White can get the advantage by setting up a discovered check (3.Qg4!?) or force mate with ...

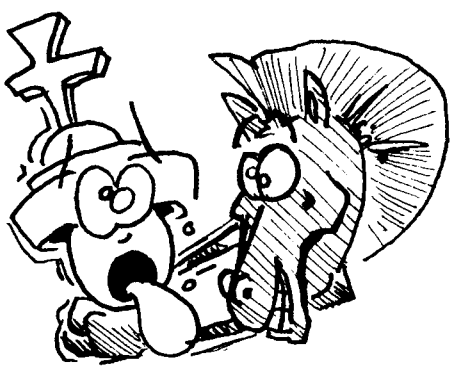
3. Qd3+! f5

Can you find the mate in 2?

☞ *230*

In the following example, white's king is our crash test dummy. Black to play can break down the white castle walls in four different ways. They all include plenty of fireworks!





❶ 1. . . . Qh5

The mate threat on h2 forces white to make a weakening pawn move. ☞ 230

2. h3 Rdg8

The rook pins the g-pawn so the black queen can take on h3. (3.Bxd3 Qxh3!)

The only way for white to unpin is to move the king. 3.Kh1 allows mate in 2. (3...Qxh3+ 4.gxh3 Rxh3#)

3. Kh2

Black mates in 3. ☞ 230

❷ 1. . . . Qe5

White has a choice of pawns to move this time. 2.f4 loses to 2...Qd4+ 3.Kh1 Rxh2+! 4.Kxh2 Rh8+ 5.Kg3 Qg7#.

Advancing the h-pawn gets bashed by 2.h3 Rxh3!

3.Rfd1 Qh2+ 4.Kf1 Qh1+ 5.Ke2 Nf4#

3.g3 Rxg3+ 4.fxg3 Qxg3+ 5.Kh1 Rh8#

3.gxh3 Rg8+ 4.Kh1 Qf5! 5.Kh2 Qf4+ 6.Kh1 Qf3+ 7.Kh2 Qg2#

2. g3 Qh5

3. h4

Black mates in 3. ☞ 230

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❸ 1. . . . Rxh2

2. Kxh2

After 2.Bxd3, there are two mates in 3:

2...Rxg2+ 3.Kxg2 Qg5+ 4.Kh2 Rh8#

2...Qh5 3.f4 Qh4! 4.Bxe4 Rh1#

2. . . . Qh5+

3. Kg1 Rh8

White cannot stop 4...Qh1#.

---

❹ 1. . . . Rdg8

2. Bxf7

The white king also gets battered with 2.g3 Rxg3+! 3.hxg3 Qh5 4.Bxd3 Qh2#.

2. . . . Rxg2+

3. Kxg2 Qg5+

4. Kh1 Qh4

And black crashes down the h-file.

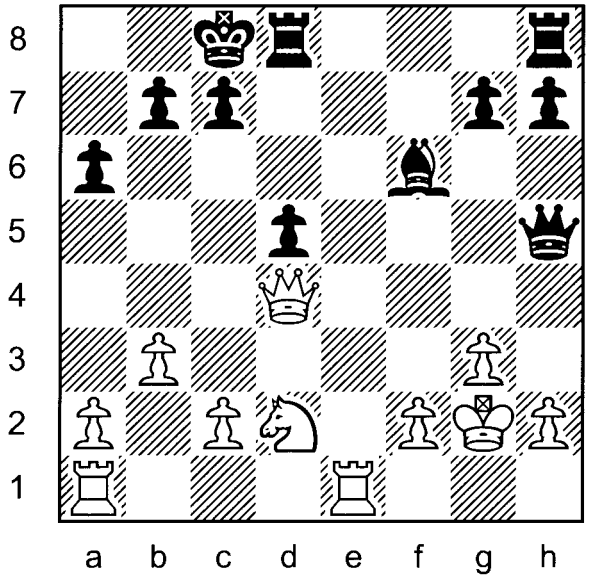
Our thanks to the white king for being such a good sport on this page!

Kings castle kingside or queenside, short or long, O-O or O-O-O.

In general, we attack them the same way no matter which side they go to. But there are some special ideas when a king castles queenside.

The two differences between castling long and short are:

1) When we castle queenside, our rook ends up on a centre file. This helps our development if the d-file is open.
2) When the king goes queenside, he is not so near to the corner. This can be dangerous. The main problem is that the a-pawn isn't guarded by the king. This makes the pawn weak and a good target for attack.



Black's bishop just played to f6 with an x-ray attack on a1. But white doesn't care. There's an open door in the black castle, and the queen walks right in!

1. Qa7! Rhe8

The greedy 1...Bxa1? would cost black the game. 2.Re7! (followed by 3.Qa8#)

2. Rad1 Bc3?

The right move is 2...c6, with an even position. Now black is in for a surprise.

3. Ne4!

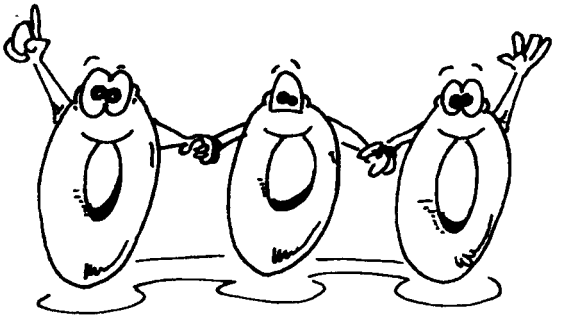
The knight cannot be captured safely. Black gets mated after 3...dxe4 4.Qa8# or 3...Rxe4 4.Rxe4 dxe4? 5.Qa8# (and 3...Rxe4 4.Rxe4 Qxd1 is met by 5.Re7!).

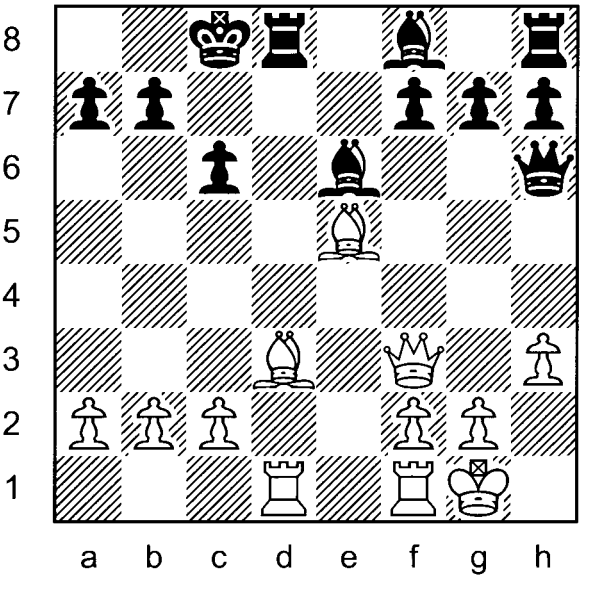
3. . . . Bxe1?

Best, though still not good, is 3...Bb4 4.Qa8+ Kd7 5.Qxb7. (5...Bxe1 6.Rxd5+ Qxd5 7.Qxd5+ Kc8 8.Qc6)

4. Nc5! 1-0

The black king is faced with mission impossible (stopping Qxb7# and Qa8#).

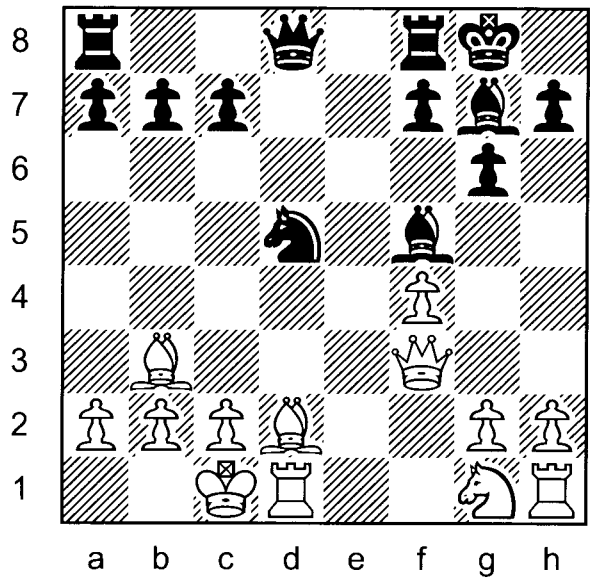




This diagram shows us how strong a bishop can be on the h2-b8 diagonal if black castles long.

The bishop on e5 covers two open squares around the black king (b8, c7).

White has a mate in two moves. Can you find it? ☞ 230



We conclude our lesson with a game played in 1892 by Joseph Blackburne, one of the great masters of attack.

Blackburne had the black pieces and this is how he smashed white's castle.

1. . . . Qf6!

Black ignores the threat to his knight and threatens mate on b2 instead. The queen and fianchettoed bishop make a powerful battery on the long diagonal.

2. c3

White defends the mate but opens up the b1-h7 diagonal for the black bishop on f5. (2.Bc3 Nxc3 loses a pawn.)

2. . . . Nb4!

The brave knight risks his life for the attack. (3.cxb4? Qxb2#)

3. Bc4

White has to prevent the knight from checking on d3, or the queen is lost to a discovered check. (3.g4? Nd3+ 4.Kb1 Ne1+! 5.gxf5 Qxf5+ 6.Ka1 Nxf3)

3. . . . Qa6!

It's incredible. The black pieces seem to be invincible! (4.Bxa6? Nxa2#)

Taking the knight still leaves white in trouble. Black has a winning attack after 4.cxb4 Qxc4+ 5.Bc3 Qxa2 (or 5...Rad8).

4. g4

White hopes to exchange bishops by 4...Qxc4 5.gxf5. (Even though 5...Qxa2 6.Qe4 Qa1+ 7.Qb1 Nd3+ 8.Kc2 Qxb1+ 9.Kxb1 Nf2 isn't much to hope for.)

4. . . . Qxa2!

Wow! Nothing slows black down. The new threat is Qb1# (or Qa1#), and the queen is untouchable. (5.Bxa2 Nxa2#)

5. Be3

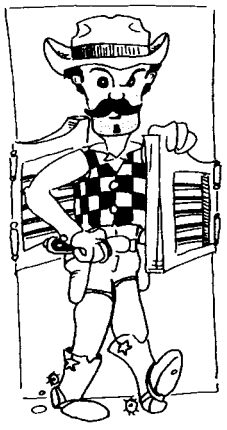
The bishop clears an emergency exit for the king through d2. But it's too late to escape now.

5. . . . Bxc3!

One final blast and the castle walls come tumbling down.

6. bxc3 Qc2#

That was an impressive victory. Did you notice how each move in the attack carried a big threat? Blackburne never let up for an instant. That's the secret of a great attack.



CHESS LINGO

LET'S TALK "DESPERADO"

A desperado was an outlaw of the Old West who would do anything to escape from people trying to catch him. (The word 'desperado' means *someone who is desperate*.)

In chess, a *desperado* is a piece that is going to be lost. But instead of losing it for nothing, you use it to take anything you can. Even a pawn is better than nothing.

For example, in our first diagram, the white knight is trapped in the corner and about to be captured by the black rook. That makes him a desperado.

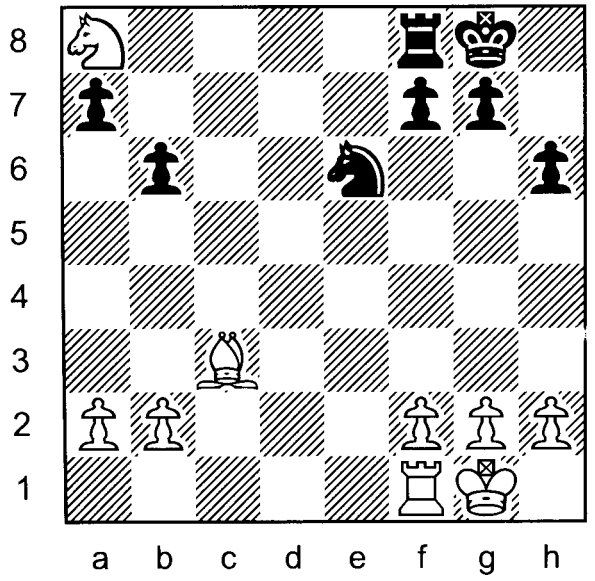
1.Nxb6! gives up the knight but leaves white with an extra pawn.

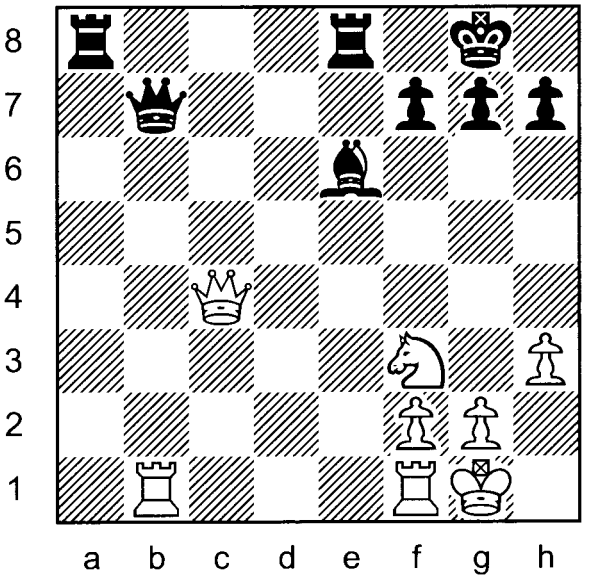
In the second position, both of the queens are under attack. After 1.Rxb7 Bxc4, the game would be equal. Since the white queen is about to be taken, she becomes a desperado. Do you see how?

1.Qxe6! is the right move. Then if 1...Rxe6 2.Rxb7, white is ahead a piece. Be careful though! The black queen is a desperado too.

1...Qxb1!? Now the game would be even following 2.Rxb1 Rxe6. But wait a minute. It's the white queen's turn again!

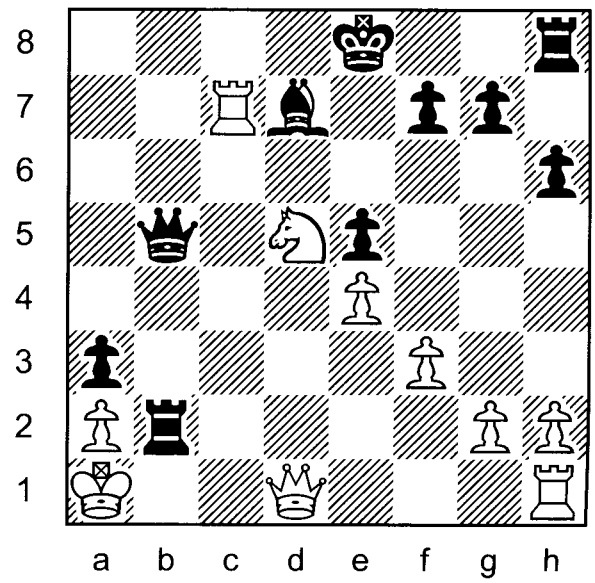
2.Qxe8+! is check and that ends all the fun. After **2...Rxe8 3.Rxb1**, white is up a knight.





COMBO MOMBO!!

SPOTLIGHT ON SQUARE CLEARANCE

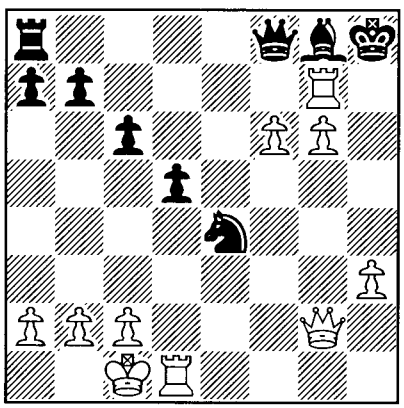


To "*clear a square*" means to move a piece off a square so that another piece can go there. In a clearance combination, the piece that moves away sacrifices itself.

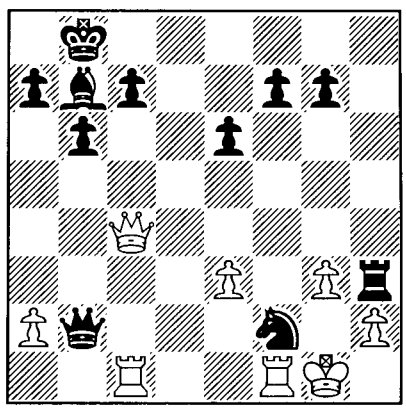
♔ In our example, we see that the black king and queen could be forked by a knight on c7. Too bad the white rook is standing in his way. That's a clue for a cool combo!

The sacrifice 1.Rc8+! clears c7 and White wins the queen after 1...Bxc8 2.Nc7+ Ke7 3.Nxb5.

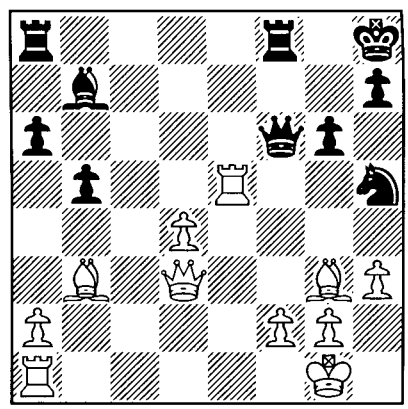
♚ Black to play mates in 2 by sacking the rook to clear the b2 square for the queen. 1...Rxa2+! 2.Kxa2 Qb2# This is fun, eh?



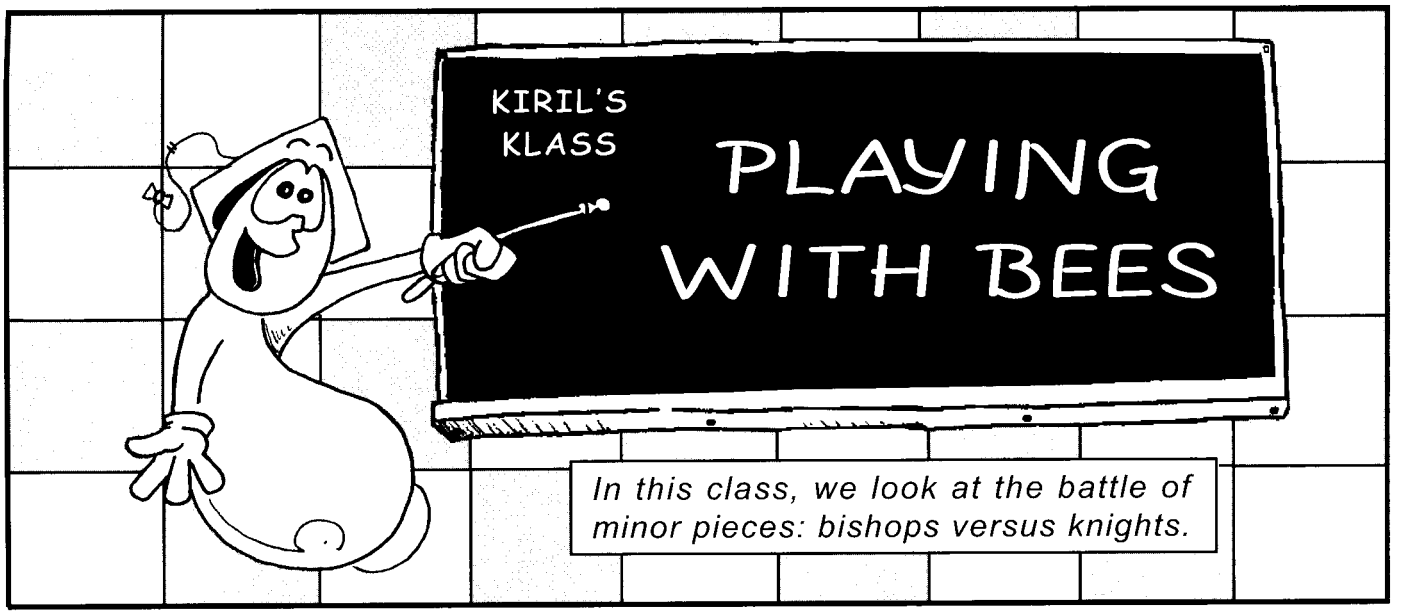
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Mate in 2



❸ WHITE TO MOVE
Win Material



Knights and bishops are both worth 3 "points" when we count the pieces. However, they are very different in the way they move.

The bishop is a long range piece. It can get from one side to the other in a single turn. Its weakness is that it only goes on one colour.

The knight is a short range piece. He takes four moves to cross the board. His advantage over the bishop is that he can go on squares of either colour.

Exchanging bishop for knight is not always an even trade. Some positions favour a certain kind of minor piece.

Bishops prefer positions with lots of open lines and action on both wings.

Knights like a closed game where the pawns are blocked (or the play is only on one wing).

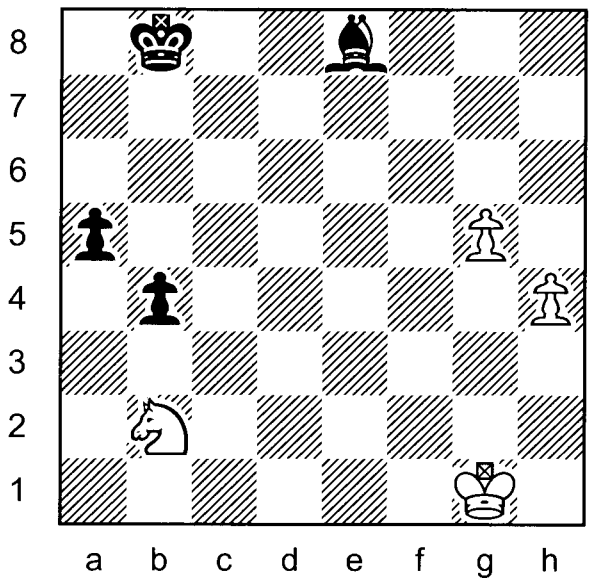
Before exchanging, we should look at whether the position is open or closed. If it is closed, we should also ask the following question: Will the player with the bishop be able to open things up later to their advantage?

Most positions become more open as the game goes on. This is the reason that bishops are generally superior to knights. Some books even say that a bishop is worth 3¼ points!

But since the point system is only a general guide, it's simpler to just think of knights and bishops as equal pieces and to understand the circumstances that affect their value.

There are plenty of situations where a knight is as good as, or better than, a bishop. The important thing is to know how to play well with either piece.

Once a bishop has been traded for a knight, we must try to reach (or keep) the sort of position that suits our minor piece.



This endgame is ideal for the bishop. The centre is open and there is play on both flanks.

Neither king is near the action, so it's up to the minor pieces to deal with the passed pawns.

The white knight is stationed in front of the black pawns, trying to stop their advance. However, he is doing nothing to help the white pawns.

The black bishop has the white pawns under control. But unlike the knight, he is also supporting his own pawns. This is the secret of the bishop's strength. He can work on both sides of the board at the same time.

1. Kf2

The white king charges out to join the battle. If he were just a little faster, the game might be saved.

1.Nc4 just chases the a-pawn where it wants to go. (1...a4 2.Kf2 a3 3.Na5 a2 4.Nb3 Bf7 5.Na1 b3 6.g6 Bg8 7.h5 b2)

1. . . . a4

The short-hopping knight is powerless against the march of the black pawns. (2.Ke3 a3 3.Nd3 a2)

2. g6!?

2.Nxa4 Bxa4 loses, though black must play accurately on 3.g6 Bc2 4.Ke3!?

White draws after 4...Bxg6? 5.Kd4! by capturing the last black pawn. (5...Bf7 6.h5! Kc7 7.h6 Bg8 8.h7! Bxh7 9.Kc4)

The correct plan is 4...Kc7! 5.Kd4 Kb6 6.g7 Bh7 7.Kc4 Ka5.

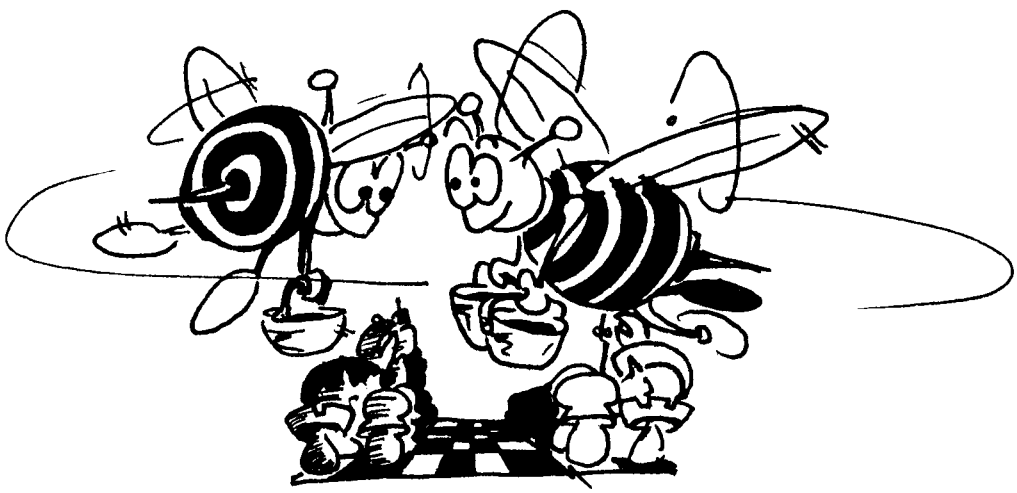
2. . . . a3!

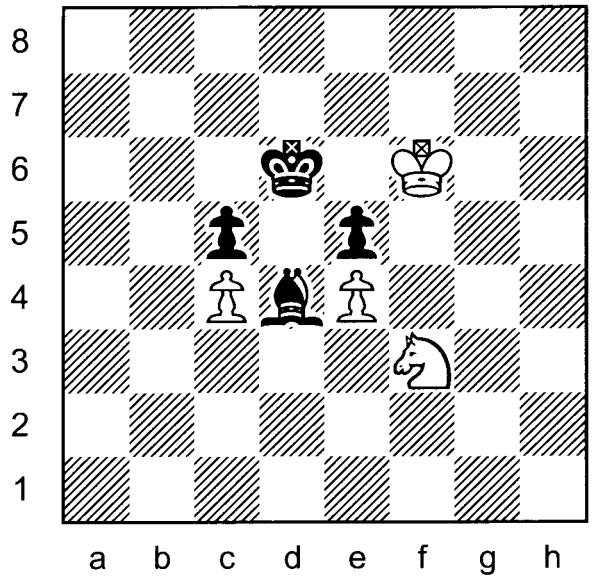
White hoped for a draw by 2...Bxg6? 3.Nxa4. (3...Kc7 4.Ke3 Kc6 5.Kd4)

3. g7 Bf7

4. Nd3 a2

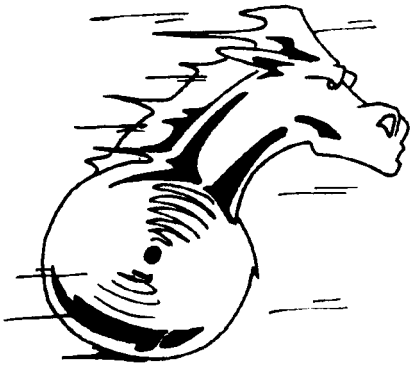
And the black pawn gets a promotion. (5.Ne5 a1=Q 6.Nxf7 Qf6+ 7.Ke3 Qxf7)





This position is perfect for the knight. All the pawns are blocked and play is limited to a small part of the board.

The pawn rams in the centre reduce the freedom of the black bishop. The nimble knight just jumps around them.



1. Ng5!

White's target is the pawn on e5. At the moment, it is guarded by the black bishop and king. But the knight plans to drive the king away with a check on f7.

1. . . . Bc3

2. Nf7+ Kc6

Black is also busted following 2...Kd7 3.Kf5! Bd4 4.Nxe5+ Kd6 5.Nd3:

5...Be3 6.e5+ Ke7 7.Ke4 Bd4 8.Kd5

5...Bc3 6.e5+ Kc6 7.Kf6 Bd4 8.Kf7

3. Ke6!

The black king is no longer defending e5, but white shouldn't rush to take it. 3.Nxe5+? is a major goof that loses the pinned knight to 3...Kd6! 4.Kf5 Bxe5.

3. . . . Bd4

4. Nxe5+ Kc7

Trading to a pawn ending offers zero chances. (4...Bxe5 5.Kxe5 Kd7 6.Kd5)

5. Kd5 Bg1

The second pawn bites the dust after 5...Kb6 6.Nd7+ Kc7 7.Nxc5.

6. Nd3 Kb6

7. e5 Bd4

8. e6 Bf6

Black cannot guard the c-pawn and stop the white e-pawn from queening.

9. Kd6! 1 - 0

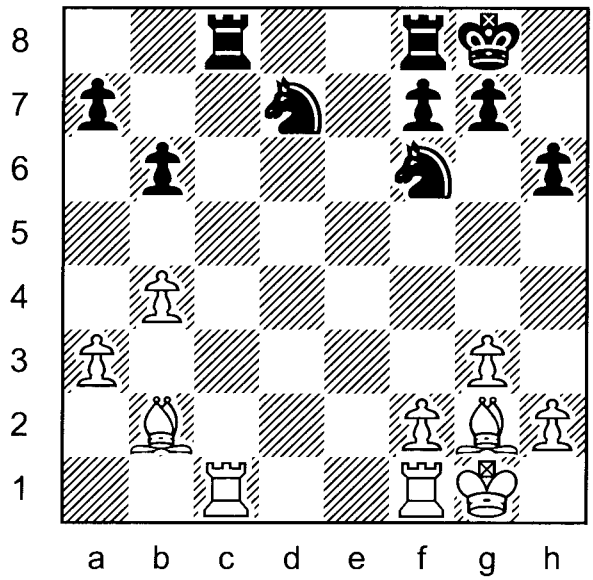
Even stronger than taking on c5. Now black has to give up the bishop for the pawn. (9...Bg5 10.e7 Bxe7 11.Kxe7)

Let's look next at some middlegames where one player has both bishops and the opponent doesn't.

The bad thing about a bishop is that it's stuck on one colour. But when two of them work together as a team, the problem is solved. The pair of bishops can cover all the squares.

In positions where their long range is important, two bishops are better than a knight and bishop. And they are much better than two knights.

When chess players talk about a pair of bishops, they call them the *two B's*. I like to think of them as "bees". Watch out for their stinger!



White has a big advantage because of the two bishops. In an open position, it is very hard to defend against their combined power.

Notice how the black knights have no good outposts in the centre.

1. Bh3!

Pinning the knight at d7 to the rook.

1. . . . Rxc1

Black avoids 1...Rcd8 2.Rc7 a6 3.Rd1 Nb8 4.Rxd8 Rxd8 5.Bxf6 gxf6. Uggh!

Do you see how white wins material on 1...Rfd8? ☞ 230

2. Rxc1 Re8

3. Rc7

The rook invades the seventh rank.

3. . . . Re2

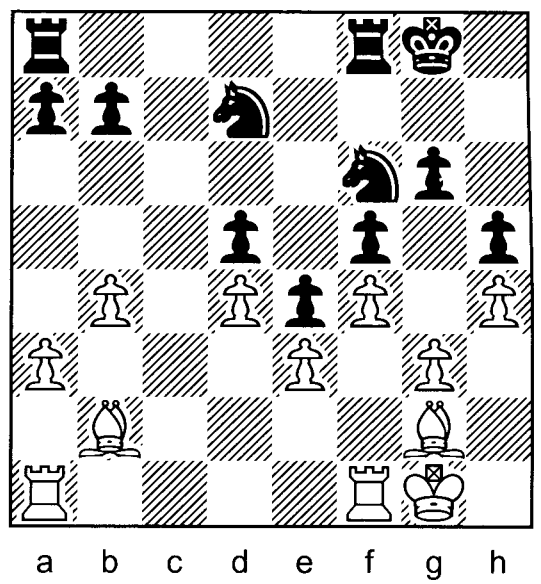
Black seeks counterplay by attacking the bishop on b2. Now white parts with the two bees to win a pawn.

4. Bxf6 Nxf6

5. Rxa7

Can you find the best move for white after 5...Ne4 6.Bg4 Ra2? (or 6...Rxf2?)

☞ 230



This time it's black that stands better. The pawn jam in the centre has closed all the diagonals and the bishops have nothing interesting to do.

But the knights are ready to hop! They have excellent outposts on c4 and g4.

1. . . . Ng4!

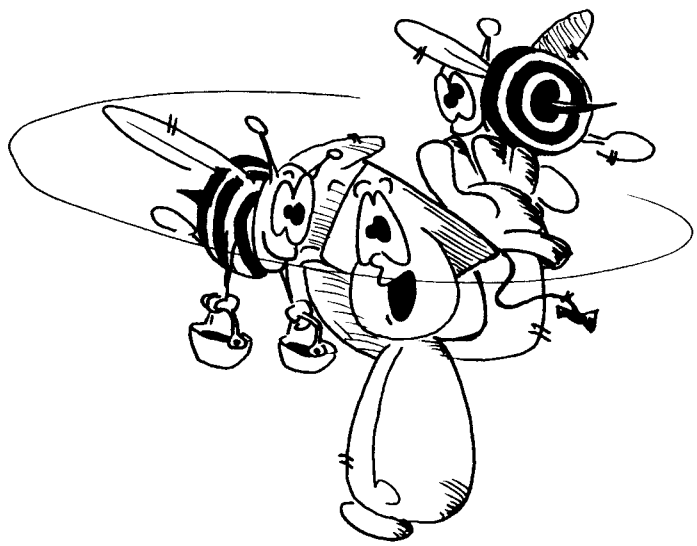
Knight #1 attacks the weak pawn at e3.

2. Rfe1 Nb6

Knight #2 heads for the hole at c4.

3. a4

The natural move 3.Rac1 would cost white a pawn. (3...Nc4 4.Rc2 Ngxe3)



White's pieces would also be passive after 3.Bf1 Rac8 4.Rac1 Rxc1 5.Bxc1 Rc8 6.Be2 Rc2.

3.	**. . .**	**Rfc8**
4.	**a5**	**Nc4**
5.	**Bc1**	**Rc7**
6.	**Kf1**	**Rac8**
7.	**Ke2**	**Nb2!?**

The tricky knight clears the c-file for the rooks and aims for the d3 square.

8.	**Bxb2**	

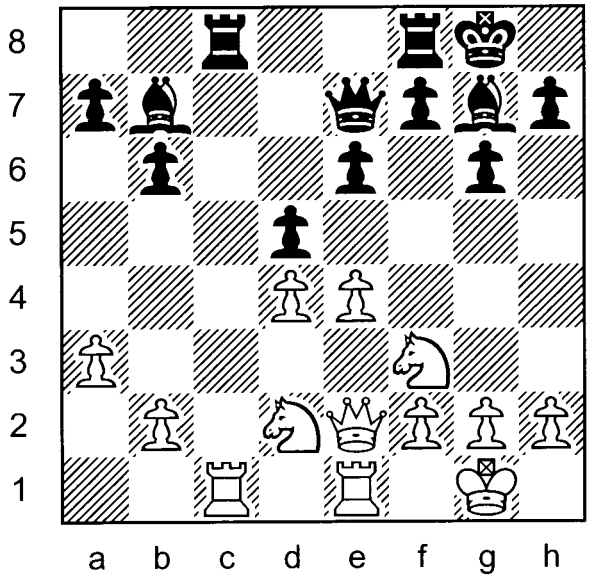
There's a neat combo after 8.Bd2 Rc2 9.Rec1, starting with a knight sacrifice. 9...Nxe3! 10.Kxe3 Nc4+ 11.Ke2 Rxd2+ 12.Kf1 Ne3+ 13.Ke1 Rdc2!

8.	**. . .**	**Rc2+**
9.	**Kf1**	**Rxb2**
10.	**Ra4**	**Rcc2**
11.	**Bh3**	

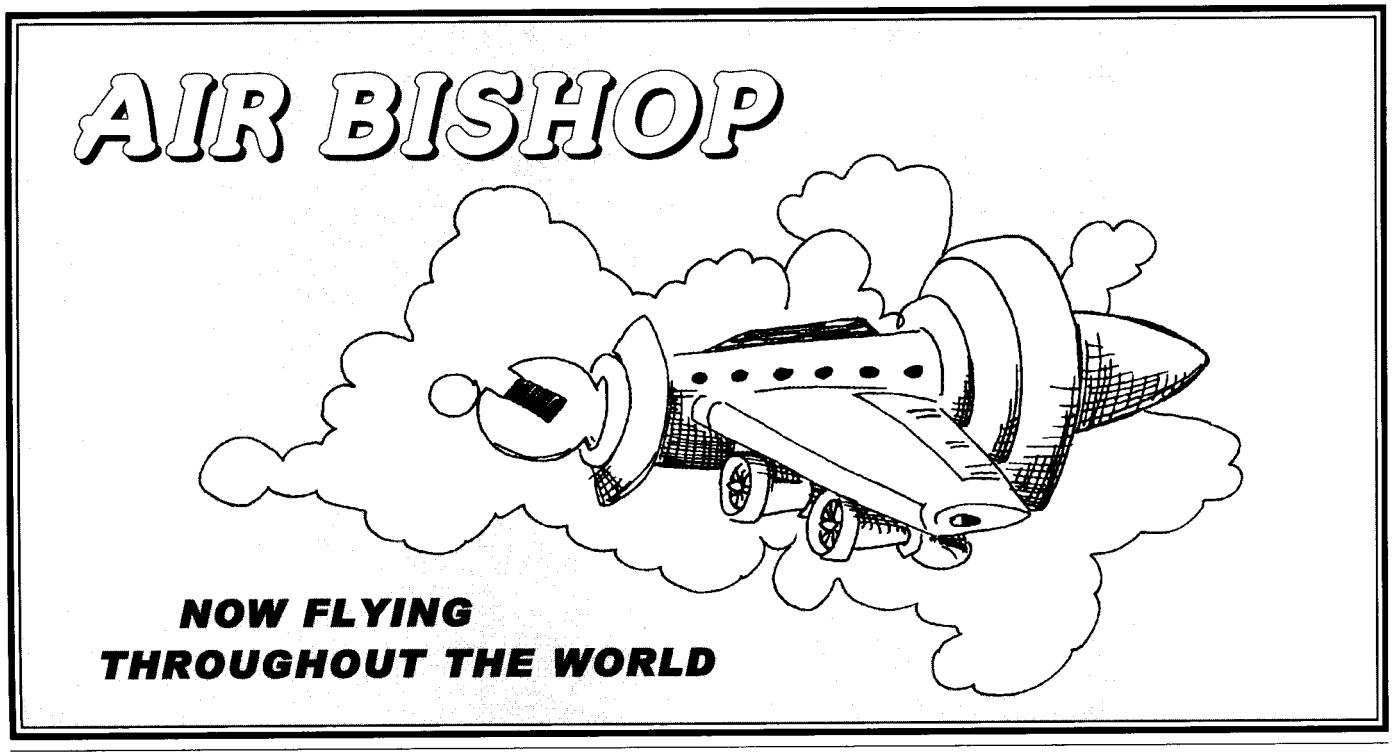
Black mates in 3. ☞ 230

As a general rule, when you have the two bishops, play to open the position by exchanging pawns, especially in the centre.

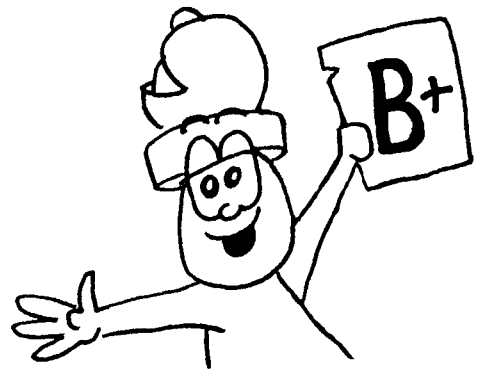
If your opponent has the two bishops, do the exact opposite. Try to close the position by blocking the centre pawns.



Study this position and decide on the best move for each player if it is their turn to play. ☞ 230



CHESS LINGO



LET'S "EVALUATE"

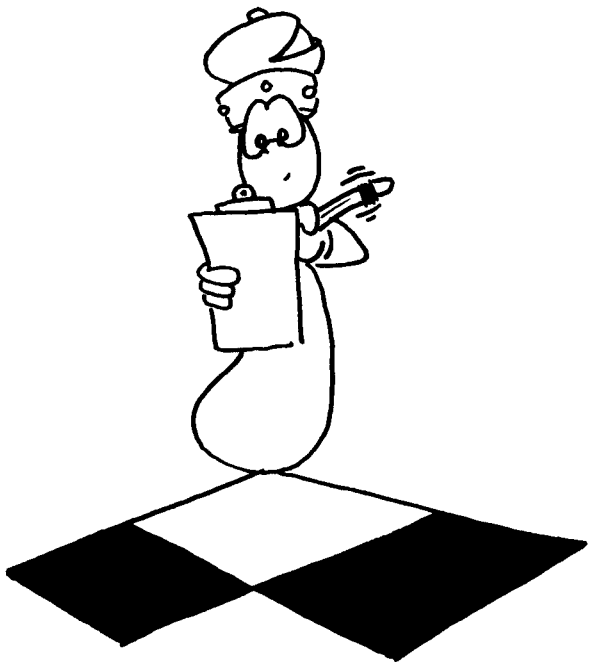
The word '*evaluate*' means to put a value on something.

In chess, we make an *evaluation* when we decide which player has the better position.

To evaluate a chess position, we have to think about several things. Material, king safety, and freedom of the pieces are all important.

We must also look at the possible plans and tactics for each side and see how the game might continue.

After analyzing all the "elements" of a position, we combine them into our overall conclusion.



Many chess books and magazines use the following special symbols to show their evaluations:

+–	*White is winning.*
±	*White has the advantage.*
±	*White has a slight advantage.*
=	*The position is even.*
∞	*The position is unclear.*
∓	*Black has a slight advantage.*
∓	*Black has the advantage.*
–+	*Black is winning.*

A slight advantage means that one player stands a little better. Maybe they have a lead in development or the opponent has doubled pawns.

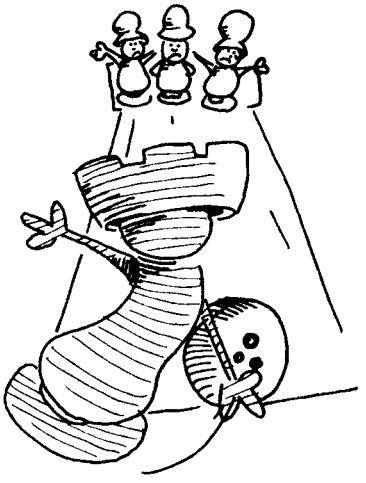
It may be hard to believe, but an extra pawn is usually considered a winning edge, if the opponent has no *compensation* (something good in return, like more active pieces or an attack).

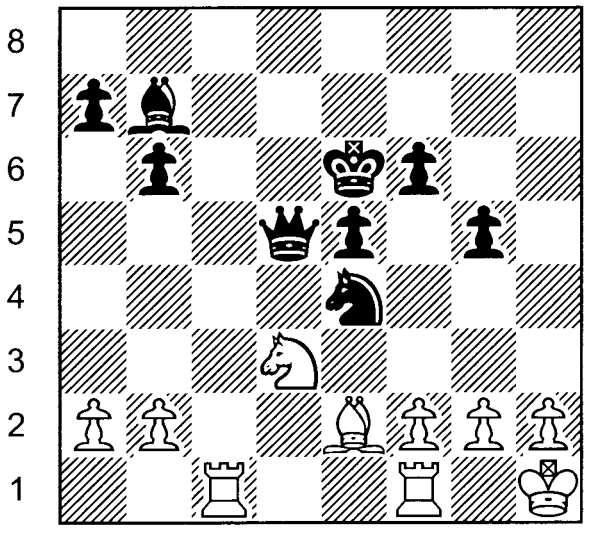
Calling a position even is not the same as saying it's a draw. It just means that both sides have equal chances of winning.

An "unclear" position is roughly balanced but very complicated.

COMBO MOMBO!!

SPOTLIGHT ON
LINE CLEARANCE

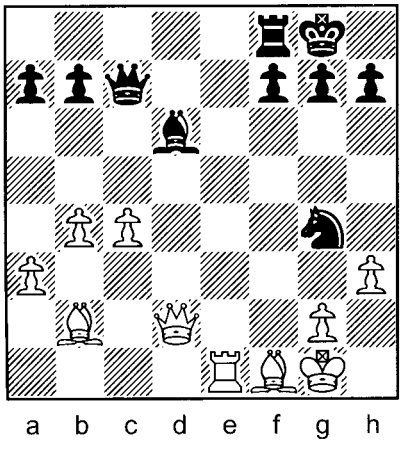




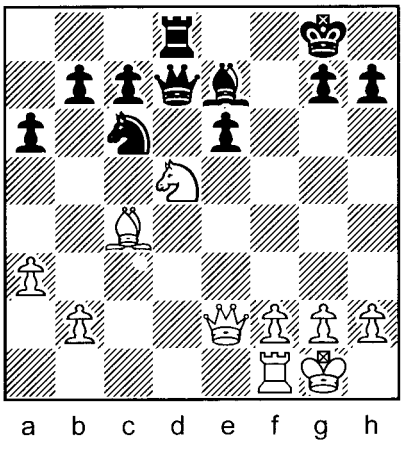
To "*clear a line*" means to move a piece off a line so another piece can move across it. In a clearance combo, the piece that moves away sacrifices itself.

♔ The black king and queen are on the same diagonal and white imagines a pin with the bishop at c4. The only problem is that the knight blocks the bishop's path. The winning sacrifice is 1.Nf4+! forking the king and queen. After 1...gxf4, the diagonal is clear for the pinning 2.Bc4!

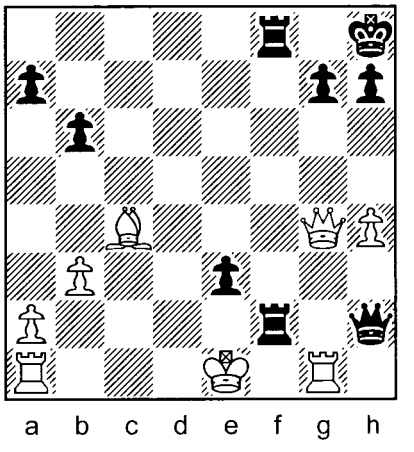
♚ Black mates in 2 by clearing the long diagonal for the queen. 1...Ng3+! 2.hxg3 Qg2# (But not the blunder 1...Nxf2+? 2.Rxf2!)



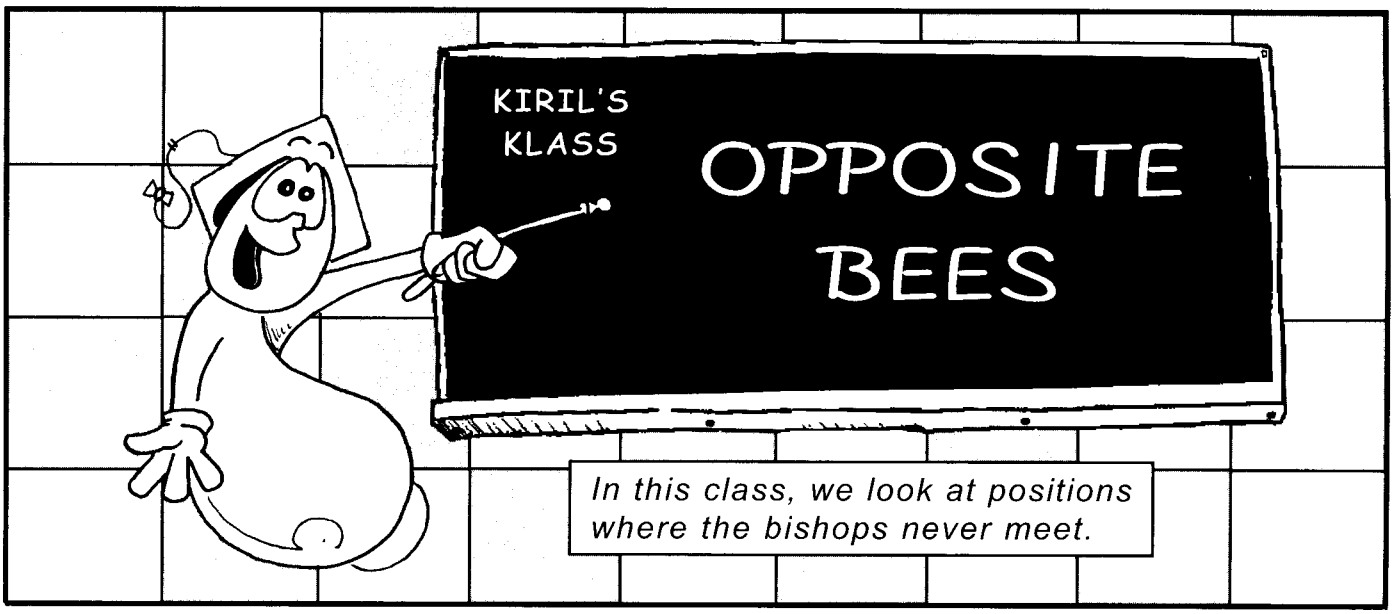
❶ BLACK TO MOVE
Mate in 2



❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
Mate in 2



When each player has one bishop and they go on different colour squares, we call them *bishops of opposite colour*.

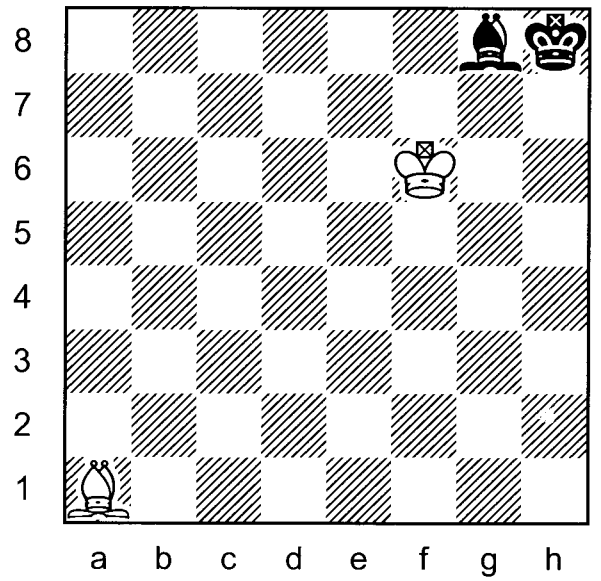
One bishop goes on dark squares, the other on light. It's like they live in two separate worlds.

Since they don't fight each other for the same diagonals, both bishops will normally be very strong on their own colour. Exchanging them is rather rare because their paths never cross.

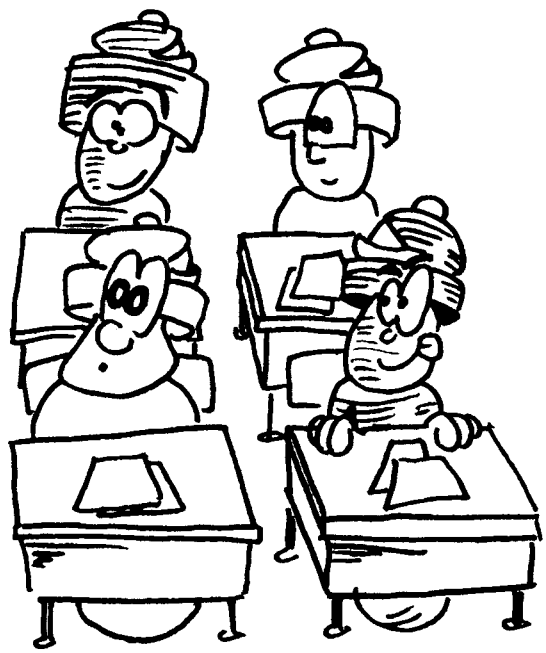
Opposite coloured B's have a strange effect on the game!

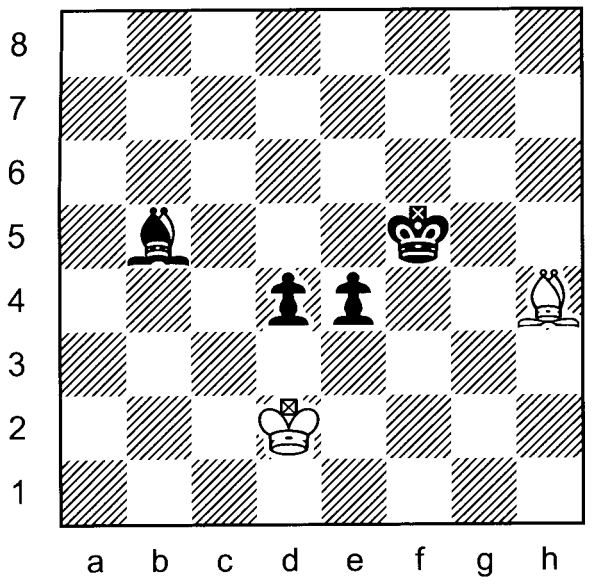
In the ending, they help the defender. Endgames where one side has an extra pawn are usually drawn. And there are many positions where an advantage of two pawns is not enough to win.

In the middlegame, the opposite bees favour the attacker. Their dominance on one colour frequently allows a winning breakthrough.



WHITE TO MOVE
MATE IN 1





Connected passed pawns are always dangerous. Black to move would win by 1...e3+ 2.Ke1 d3 3.Be7 d2+ 4.Kd1 Ba4+.

However, white to move can show the drawing power of the opposite coloured bishops.

1. Bf2!

The bishop goes in front of the pawns and forces black to defend d4.

1. . . . Ke5

Pushing either pawn leads to a quick draw.

The check lets white sacrifice for both pawns. (1...e3+ 2.Bxe3! dxe3+ 3.Kxe3)

And 1...d3 gives white a permanent blockade on the dark squares. (2.Be3) The king stays on d2 while the bishop shuffles back and forth along the g1-a7 diagonal.

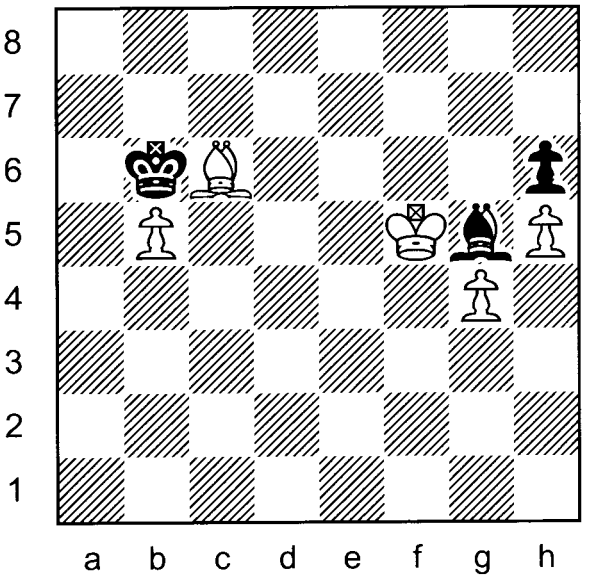
2. Bg1!

Keeping the pressure on the d-pawn.

2. . . . Kd5

3. Bf2! ½ - ½

Black can make no progress as long as the white bishop stays on g1 or f2.



This example is another simple draw. The black king sits on b6 and watches his bishop bounce between c1 and g5.

Let's look at five ways that we could change the position so that white wins.

❶ *remove the two h-pawns*

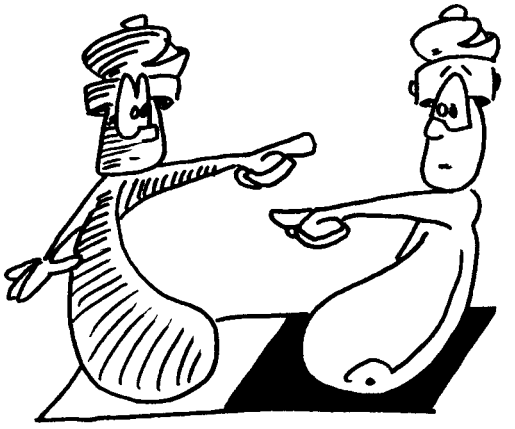
Then black has to sack the bishop for the g-pawn. (1...Bd2 2.g5 Bc3 3.g6 Bg7 4.Ke6 Bc3 5.Kf7 Bd4 6.g7 Bxg7 7.Kxg7)

❷ *put the white bishop on d6*

With white's bishop on a dark square, the win is easy, even with black to play. (1...Kxb5 2.Bf8 Kc4 3.Kg6 Kd5 4.Bxh6)

❸ *put the black bishop on e2*

Black loses if the bishop is on a light square. (1...Kc5 2.Kg6 Bxg4 3.Kxh6 or 1...Bxb5 2.Bxb5 Kxb5 3.Kg6)



❹ *add two rooks (white d1, black b8)*

When other pieces are on the board, the chances for a draw with bishops of opposite colour are greatly reduced.

Sacrifices to eliminate the opponent's annoying bee are very common. (1.Rd5 Rf8+ 2.Kg6 Rf4?! 3.Rxg5! hxg5 4.Kxg5)

❺ *switch the kings and bishops (white: Kc6 Bf5, black: Kg5 Bb6)*

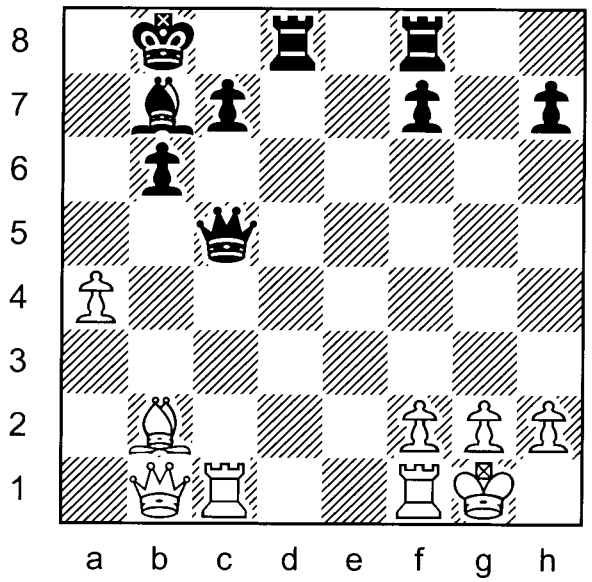
Black will have to give up the bishop for the b-pawn. This change shows how important it is to blockade the passed pawn with the king.

When we talk about opposite coloured bishops in the middlegame, we usually mean positions without any knights (so the bishops are the only minor pieces).

In general, the advantage goes to the player who brings their bishop into the attack first.

The attacking bishop becomes very powerful because the opponent has no minor piece that can challenge it.

In most games, the defender is forced to put their pawns on the same colour as their bishop. This leaves giant holes for the attacker bee and his friends to swarm through.



Black has the superior bishop in this example. It is aimed at the opponent's king and helps to guard its own.

The white bishop looks pretty good on the long diagonal, but there is nothing there to attack!

1. . . . Rg8!

The straightforward 1...Qg5 2.g3 Qh5! also leads to an overwhelming attack. (3.Qc2 Qf3! or 3.Rc3 Qh3 4.f3 Rd2)

2. g3

White wisely declines the queen sack. 2.Rxc5? Rxg2+ 3.Kh1 is busted by the double check 3...Rg1+! (4.Kxg1 Rg8+).

2. . . . Rxg3+!?

Black is in blastomatic mode! A sane person would win in a normal fashion with 2...Qh5.

3. hxg3 Qh5

The threat of 4...Qh1# compels white to weaken the second rank.

4. f3 Rd2!

5. Rf2

The only way to stop a deadly Qh2+. But now black crashes through on f3.

5. . . . Rxf2

6. Kxf2 Qxf3+

7. Ke1

The white king vacates his shattered castle and runs for the queenside. But he won't find safety there either.

The combined attacking power of the black queen and bishop is too much for white to handle. (7.Kg1 Qg2#)

7. . . . Qe3+

8. Kd1

Going back to the kingside is not any better. 8.Kf1 Ba6+! 9.Kg2 Bd3!

So long queenie: 10.Rc2 Be4+ 11.Kf1 Qf3+ 12.Ke1 Qh1+ 13.Kd2 Qxb1.

Good-bye king: 10.Qa1 Be4+. Black mates in 2 following 11.Kh3 or 11.Kh2.

☞ 230

8. . . . Bf3+

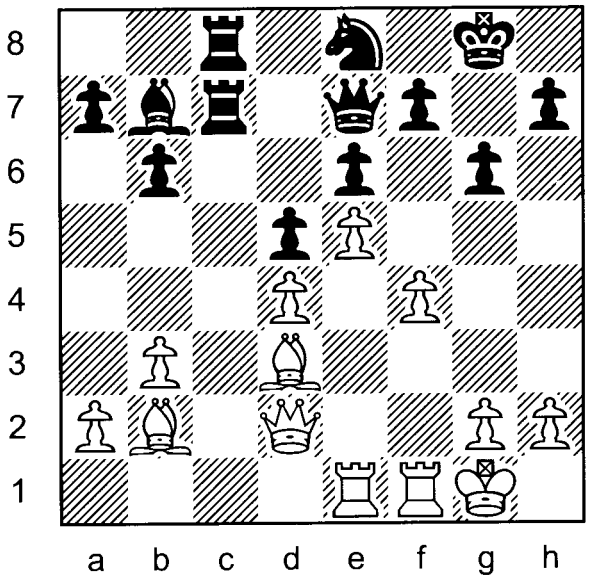
9. Kc2 Be4+

10. Kd1 Qf3+!

White is toasted. The queen and rook are both lost on 11.Ke1 Bxb1 12.Rxb1 Qh1+ 13.Kd2 Qxb1.

Can you find the mate in 7 if white plays 11.Kd2? (It starts with 11...Qf2+!)

☞ 231



Our final game was played in 1883 by Johannes Zukertort, the world's leading master at that time. (He had white.)

1. Re3!

A rook lift planning for Rh3 or Rg3.

1. . . . f5?!

Since white has the two bees, black plays to lock the central pawns.

2. exf6 e.p. Nxf6

3. f5!

The pawn lever opens the kingside.

3. . . . Ne4

Otherwise black loses the pawn on e6. 3...gxf5? 4.Bxf5! makes things worse.

4. Bxe4 dxe4

And we reach a position with opposite bishops where white is the attacker.

5. fxg6 Rc2

Forking the white queen and bishop. 5...hxg6? 6.Rg3! is serious trouble.

6. gxh7+ Kh8

The king hides behind the white pawn. 6...Kxh7 7.Rh3+! gets ugly fast.

7. d5+!

A discovered check that opens the long diagonal for the white bishop.

7. . . . e5

Black fights to keep the lines closed, but now comes the big surprise.

8. Qb4!

Hold on to your seats! White offers his queen to open up the diagonal again.

If the gift is accepted (8...Qxb4), there is a mate in 7 moves! ☞ 231

8. . . . R8c5

Also fatal is 8...R8c7 9.Bxe5+! Qxe5 10.Qf8+ Kxh7 11.Rh3+ Kg6 12.Qh6#.

9. Rf8+!

Holy cow! Is white generous or what? (9...Qxf8 10.Bxe5+ Kxh7 11.Qxe4+ Kg8 12.Qg6+ Qg7 13.Qxg7#)

9. . . . Kxh7

10. Qxe4+ Kg7

10...Kh6 11.Rh8+! Kg7 12.Qh7+

11. Bxe5+! Kxf8

12. Bg7+! 1 - 0

The white bishop finishes the game in style. It's mate after 12...Ke8 13.Qxe7# or 12...Qxg7 13.Qe8#, and farewell to the queen on 12...Kxg7 13.Qxe7+ (with mate to follow shortly).

CHESS LINGO

LET'S TALK "STYLE"

There are no style points in chess, but there are styles of chess.

A *style* is a typical way of playing. It's a general approach that we use in our games for developing pieces and choosing plans.

Players are normally classified by style into two categories: positional or combinational.

A *combinational* player strives for a complex attacking game with lots of tactics and chances to sacrifice.

A *positional* player aims for a game where little advantages can be built into a position of strength, either to attack or to win in an endgame.

A player's style is revealed when they have a choice of good plans.

Openings may also be classified according to style. The two different methods of fighting for the centre are: classical and hypermodern.

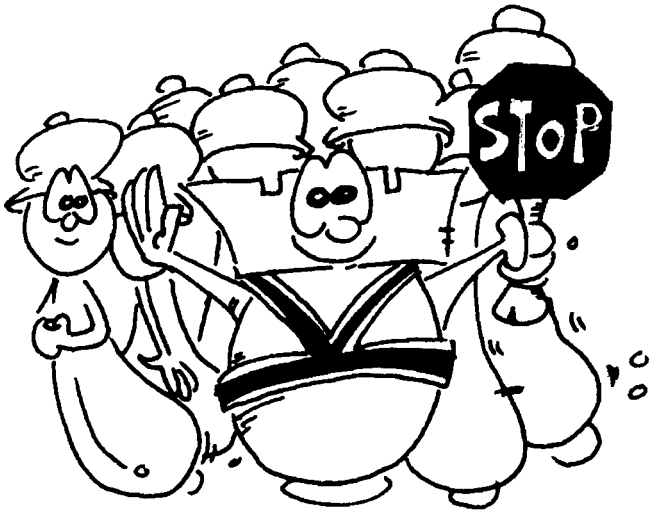
In the *classical* style, the centre is occupied with pawns, and supported by pieces.

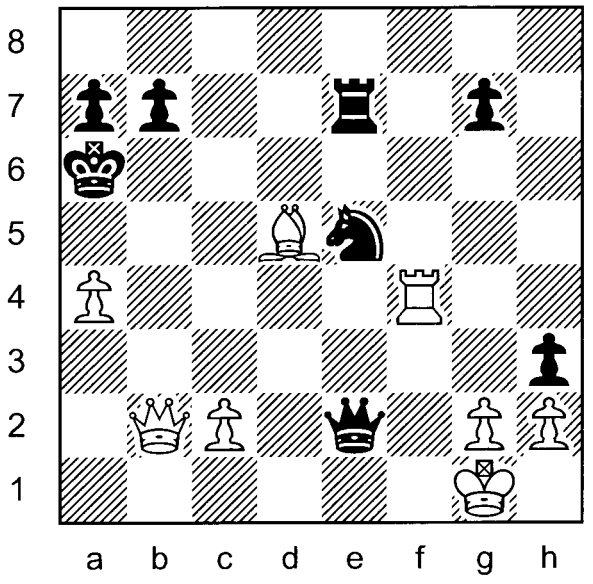
The *hypermodern* style attempts to control the centre from the flanks, using pieces (fianchettoed bishops) to pressure the opponent's pawns.

Popular hypermodern openings are the Reti, Alekhine, Pirc, and all the Indian defences. *(see page 224)*

COMBO MOMBO!!

SPOTLIGHT ON OBSTRUCTION



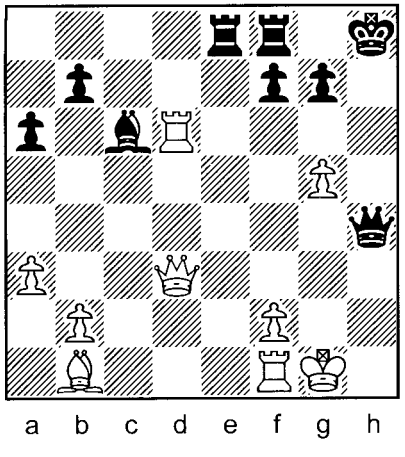


Obstruction is a fancy word for blocking a square. In this kind of combination, we sacrifice a piece so that the opponent's pieces get in their own way.

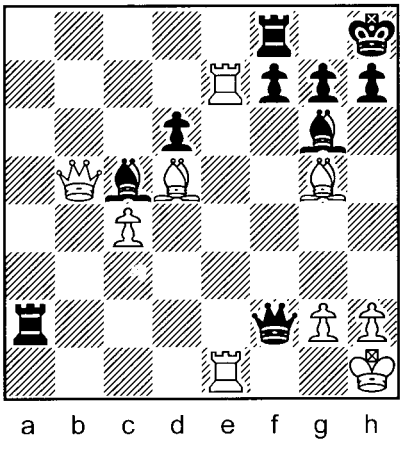
The goal is to block an escape square or close a line of defence.

♔ White's winning move here is 1.Bc4+! threatening the queen and blocking her defence of b5. If 1...Nxc4 then 2.Qb5#. The only way to stop the mate is to give up the queen by 1...Qxc4 2.Rxc4.

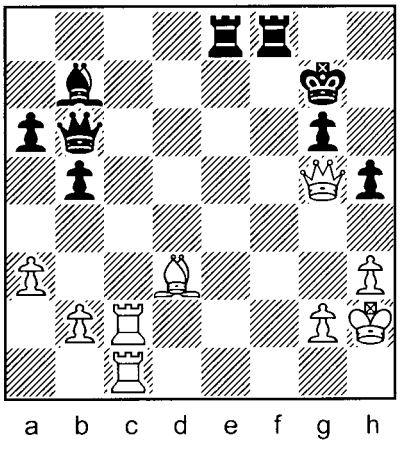
♚ Black can win with 1...Nf3+! After 2.Bxf3, the white rook is obstructed, and 2...Qe1# mates. (Other moves, like 2.Rxf3, leave the bishop blocked. 2...Qxg2#)



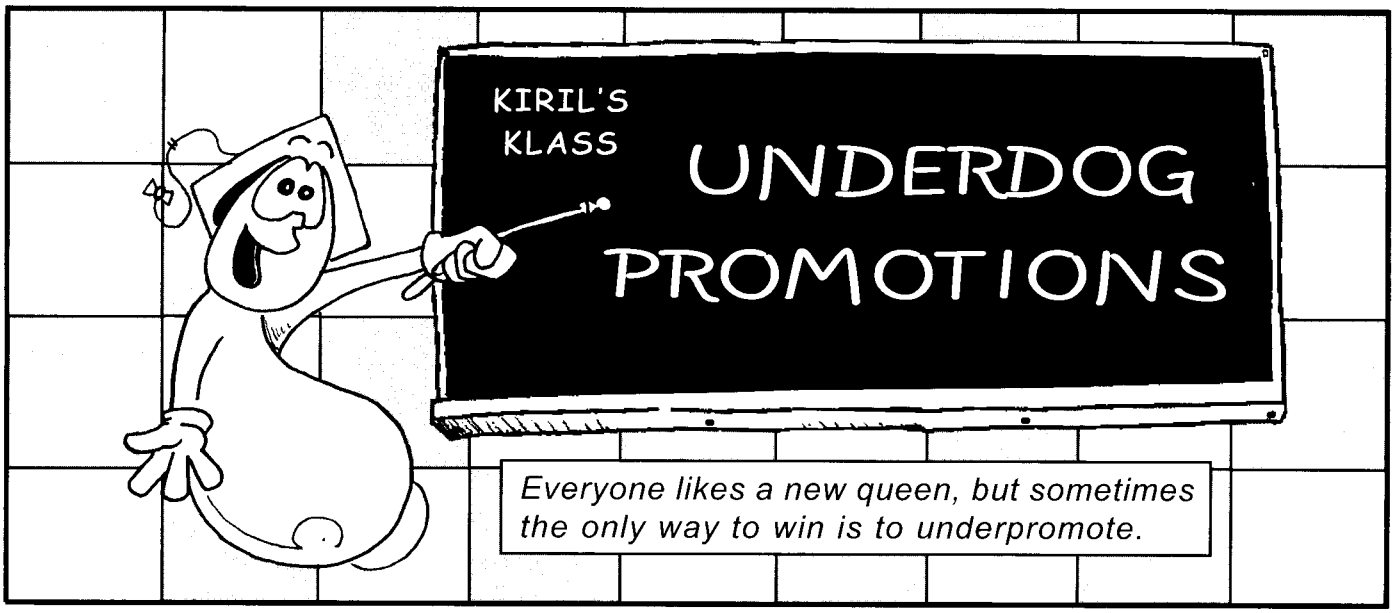
❶ WHITE TO MOVE
Win Material



❷ BLACK TO MOVE
Mate in 2



❸ WHITE TO MOVE
Win Material



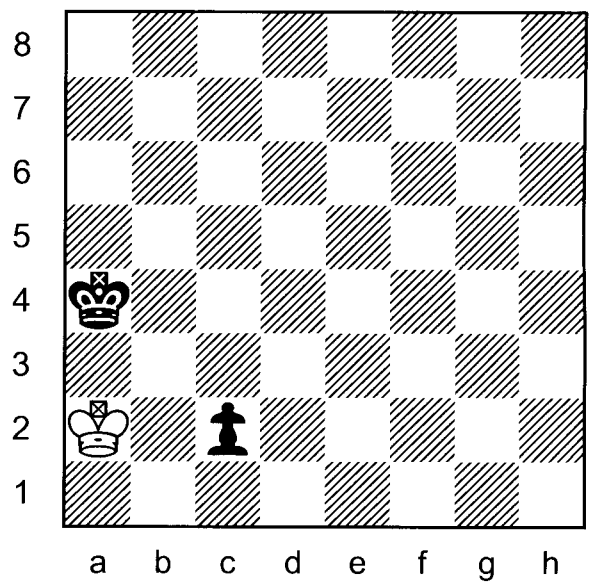
Everyone likes a new queen, but sometimes the only way to win is to underpromote.

If you're a pawn, reaching the last rank is the coolest thing that can happen. It feels great to change into one of the big pieces.

Getting *promoted* usually means that you get "queened". But not always!

In some positions, it's much better to become a rook or bishop or knight. We call that *underpromotion*.

There are two good reasons to make an "underdog" piece instead of a queen: to avoid stalemate or to promote with a knight check.



In this example, it's black to play. If the pawn queens, then the white king is stalemated. Oops!

And there's not enough time for the black king to support the pawn either. (1...Kb4? 2.Kb2 Kc4 3.Kxc2)

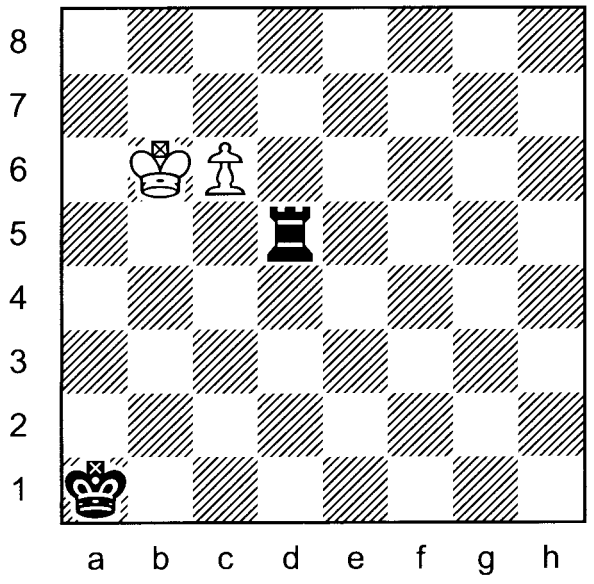
The right move is to "rook" the pawn.

1. . . . c1=R!

2. Kb2

How quickly can you checkmate with a rook? Can you do it in 5 moves?

☞ 231



White's pawn is only on the 6th rank, but black can't stop it from promoting!

The rook will try to save the draw by giving itself up for the pawn.

1. c7 Rd6+

2. Kb5

Going to the a-file allows the rook to get behind the pawn. (2.Ka5? Rc6!)

Going to the c-file lets black set up an x-ray. (2.Kc5? Rd1 3.c8=Q Rc1+!)

And going to the seventh rank allows a pin. (2.Kb7? Rd7 3.Kb8 Rxc7!)

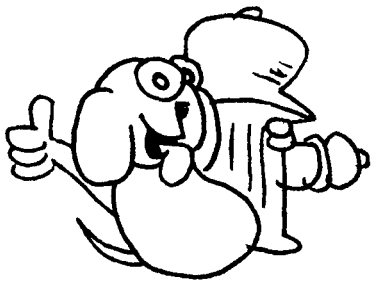
2. . . . Rd5+

3. Kb4 Rd4+

4. Kb3 Rd3+

5. Kc2!

Now black can't prepare the x-ray by 5...Rd1. This rook is tricky though!



5. . . . Rd4!?

A clever trap indeed. Black can force a stalemate if the white pawn queens. (6.c8=Q? Rc4+! 7.Qxc4)

6. c8=R!

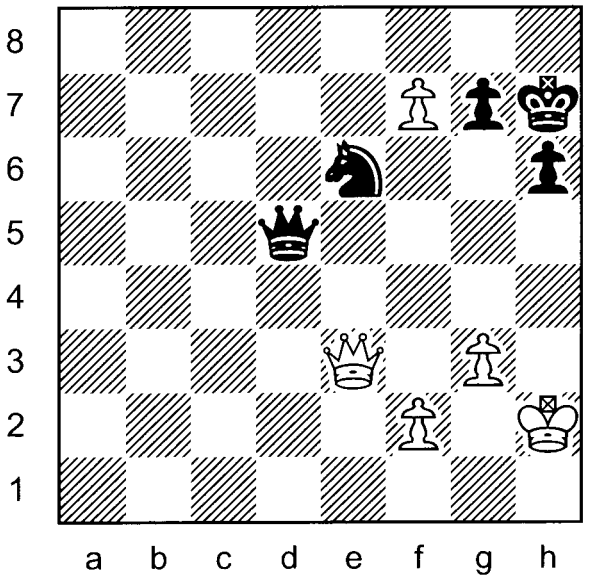
But the pawn has a trick of its own!

6. . . . Ra4

The only way of preventing Ra8#.

7. Kb3 1 - 0

The white king attacks the rook and threatens mate with Rc1# at the same time. Game over! (7...Kb1 8.Kxa4)



Now let's look at an example where a pawn gets "knighted". White to move is down a knight.

The first move isn't too hard. Do you see the underdog coming?

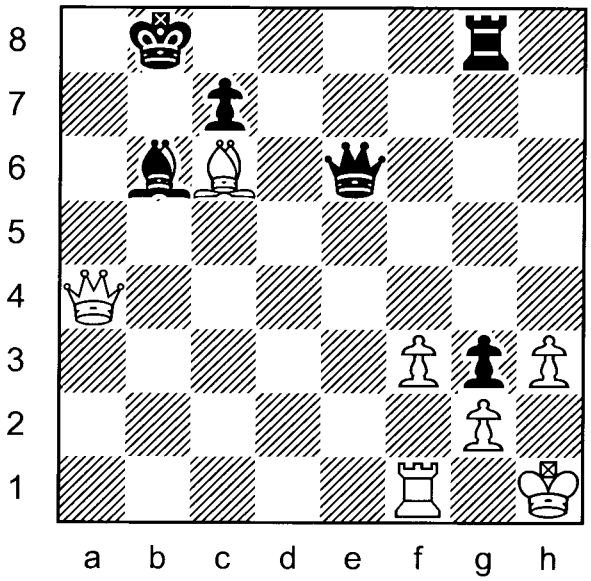
1. Qxe6! Qxe6

The queen sacrifice allows the f-pawn to promote. But instead of queening, he "knights"! (Forking king and queen.)

2. f8=N+! Kg8

3. Nxe6

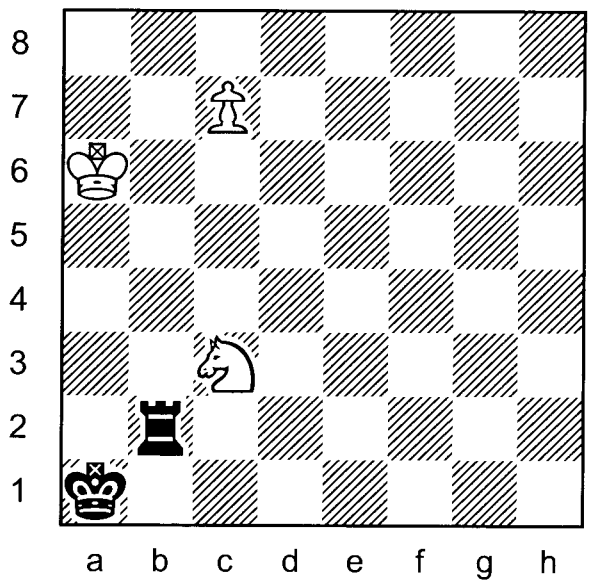
And white is up a knight!



Black to play gets to have all the fun in this diagram. It's mate in 4 moves.

☞ 231

Bishop promotions are extremely rare. That's because there's nothing special about a bishop check. A queen checks diagonally too.

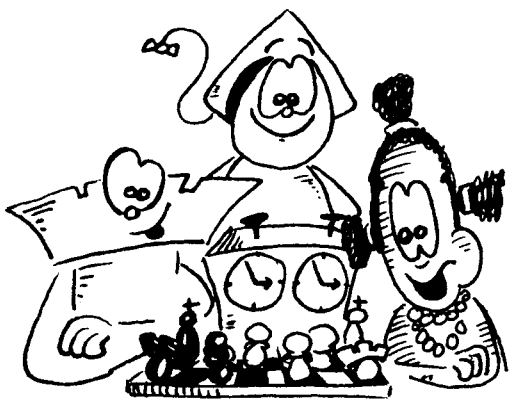


And if stalemate is the problem, then making a rook is usually better.

In our final position, black is in trouble. Maybe there is a chance though. The rook lays a trap with **1...Rb8!?**

What would you do if you were white?

☞ 231



CHESS LINGO

LET'S KIBITZ

A *kibitzer* is a wise guy who watches chess and talks to the players about their game while it is still going on.

It's a Yiddish term that comes from German. 'Kiebitz' is the name of a little bird that catches flies! (Did you ever eat a fly?!)

Kibitzing is fun, but it can be annoying to the players, especially if what gets said helps somebody win! In tournaments, there is a rule about this:

Players are not allowed to receive any advice, whether they ask for it or not.

It isn't easy to be quiet when you're watching a game of chess. But it is the only way to be a good spectator! Sshhh...

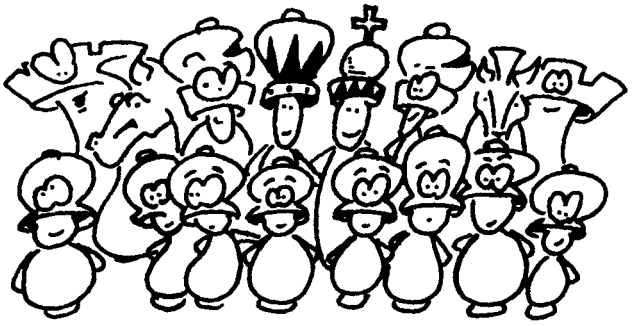
COMBO MOMBO !!

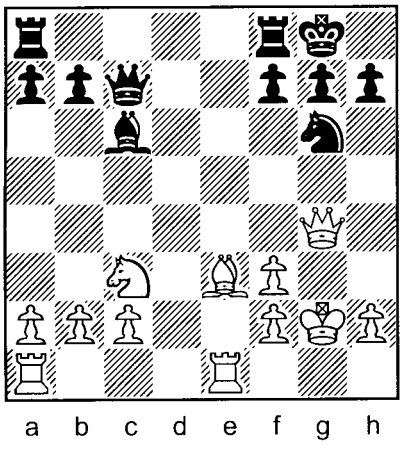
JUMBO MIX

Can you find the combinations in the following positions? Each example uses a theme from one of the past six Combo Mombos.

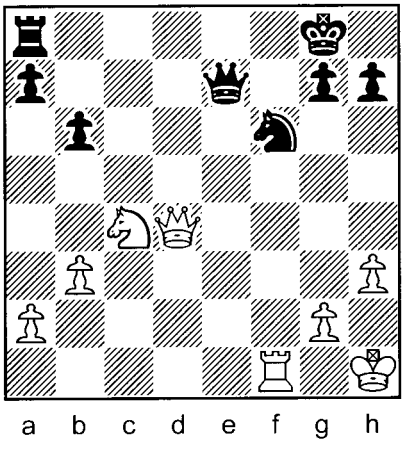
You can work on the problems as a review exercise or a quiz. Or you can just do them for fun!

☞ 238

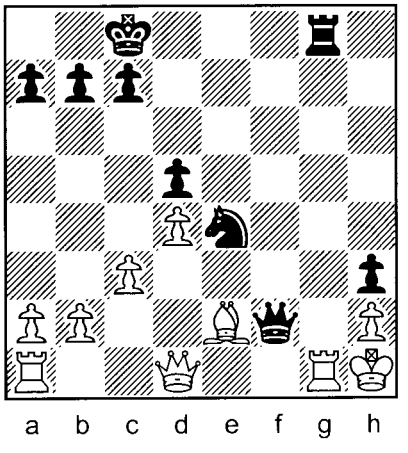




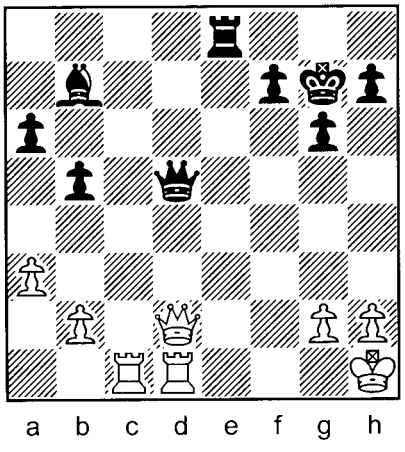
❶ BLACK TO MOVE
Win Material



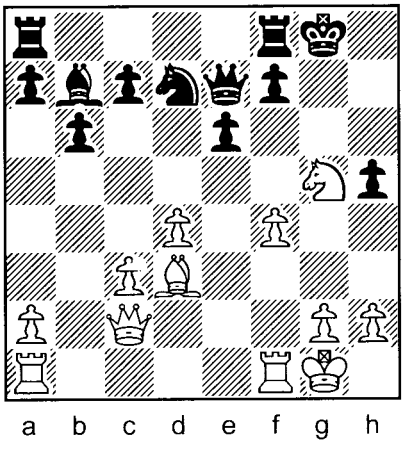
❷ WHITE TO MOVE
Win Material



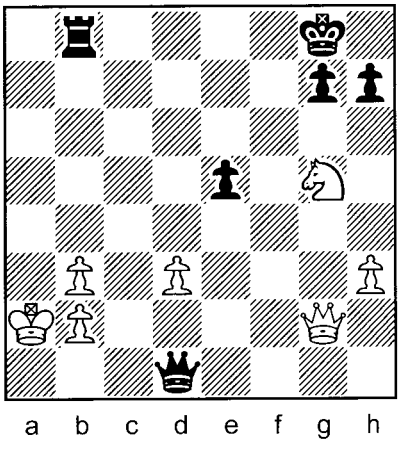
❸ BLACK TO MOVE
Mate in 2



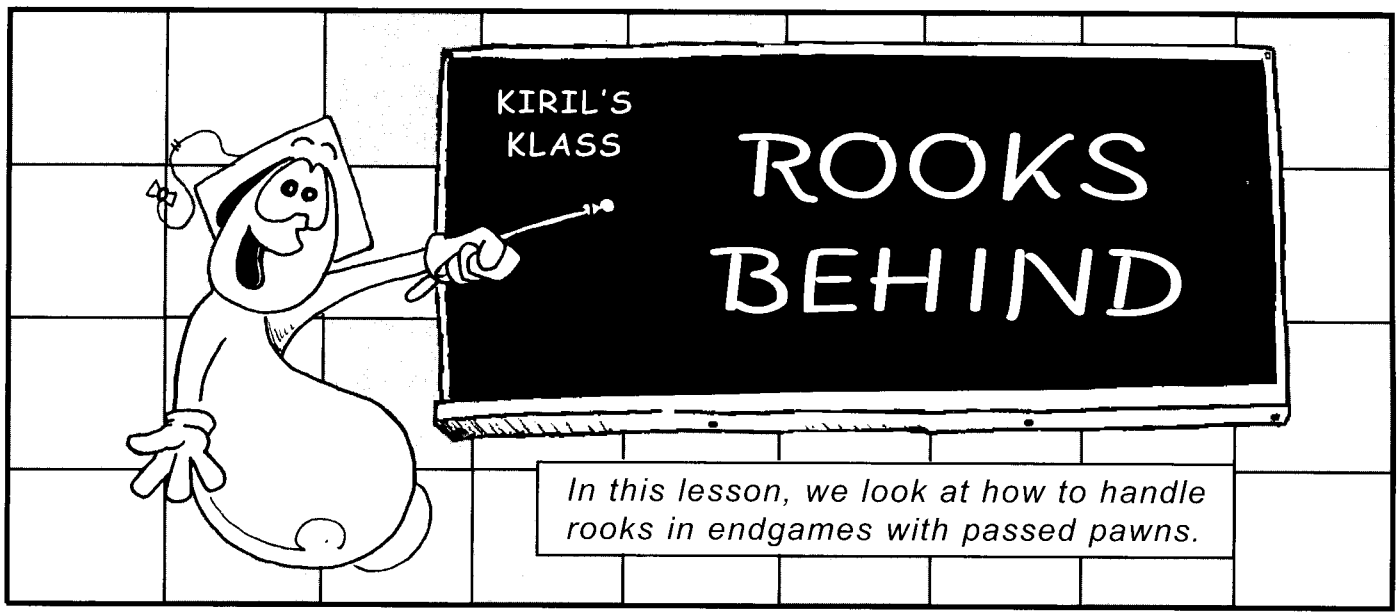
❹ BLACK TO MOVE
Win Material



❺ WHITE TO MOVE
Win Material



❻ BLACK TO MOVE
Mate in 3

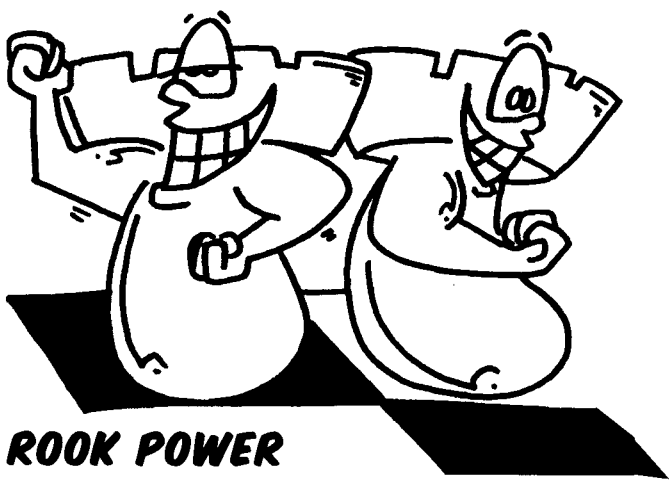


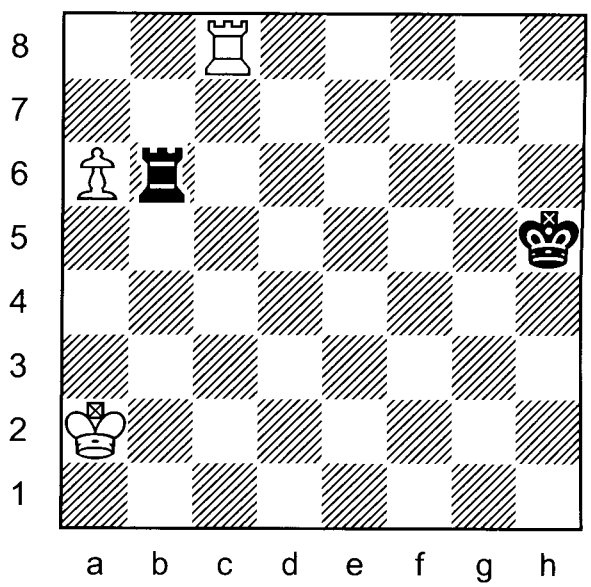
Rooks are often the last pieces to be traded. So being good at rook endings is a very useful skill.

The first rule in rook endgames is to keep your rook active. The surest way to get a bad game is to place your rook in a passive position where it is stuck defending a pawn.

When there is a passed pawn on the board, both players should try to put their rook behind the pawn. Then, every time the pawn goes forward, the rook will get more room to move.

If the rook stands in front of the pawn, then the opposite happens. With each step of the pawn, the freedom of the rook will decrease.





In this example, black has just played Rb6, attacking the white pawn.

Advancing 1.a7? would lose the pawn to 1...Ra6+ 2.Kb3 Rxa7. So white has to guard the pawn with the rook.

There are two alternatives, one good and one bad. The way to win is to get behind the pawn.

1. Rc5+! Kg6

2. Ra5

From here, the white rook is ready to *push* the pawn!

Black must retreat into the corner to stop the pawn from promoting.

2. . . . Rb8

3. a7 Ra8

The black rook has zero freedom now and white wins easily by advancing the king. 4.Kb3 Kf6 5.Kb4 Ke6 6.Kb5 Kd7 7.Kb6 Kc8 8.Rc5+ Kd7 9.Kb7 1-0

Let's go back to the diagram and see what happens when white plays in front of the passed pawn instead.

1. Ra8?

This makes the rook too passive and only draws if black plays accurately.

1. . . . Kg6!

2. a7 Ra6+

Black hurries to go behind the pawn (avoiding 2...Rb7? 3.Rg8+ Kf7 4.a8=Q).

3. Kb3 Kg7!

This doesn't look too good but black can hold on by leaving the king on g7 (or h7) and using rook checks to keep the white king away from the pawn.

4. Kb4 Ra1!

The rook stays on pawn patrol along the a-file and prepares for a *checkathon!*

5. Kb5 Kh7

The black king cannot depart safely from the squares g7 and h7.

Heading to the queenside by 5...Kf7? gets him zapped with a deadly x-ray. 6.Rh8! Rxa7 7.Rh7+ Ke6 8.Rxa7 1-0

6. Kb6 Rb1+

7. Ka6 Ra1+

Black draws by checking the white king whenever he protects the pawn. When the king moves away, the rook returns to the a-file (behind the pawn). 8.Kb7 Rb1+ 9.Kc7 Ra1! ½-½

In the position following 1.Ra8? Kg6, white could also try to win by leaving the pawn at a6. The plan is to shelter the king from checks on the a7 square.

1. Ra8 Kg6

2. Ka3 Kg7

Again, black has to defend precisely. The drawing method this time requires the rook to check along the ranks.

3. Ka4 Rf6!

After 3...Kh7?, the white plan works: 4.Ka5 Rb1 5.Rc8! Ra1+ 6.Kb6 Rb1+ 7.Ka7 Kg7 8.Ka8 Kf7 9.a7 Ke7 10.Rb8 Rc1 11.Kb7 Rb1+ 12.Kc6! 1-0.

4. Kb5

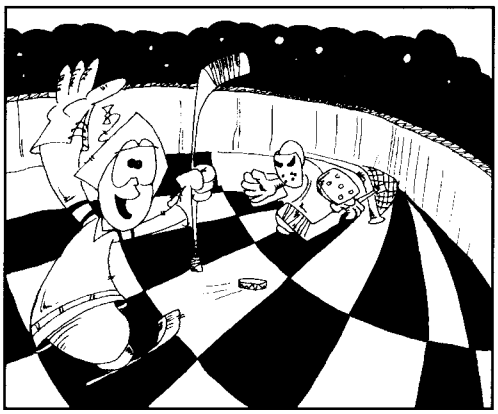
If the pawn ever advances, the rook gets behind it. (4.a7 Ra6+! 5.Kb5 Ra1)

4. . . . Rf5+

5. Kc6 Rf6+

Black continues checking till the king approaches the black rook. 6.Kb7 Rf7+ 7.Kc6 Rf6+ 8.Kd5!? Rb6! 9.a7 Ra6! ½-½

Can you solve the three quiz positions on the next page? ☞ 232



CHESS LINGO

LET'S HAVE A TOURNAMENT

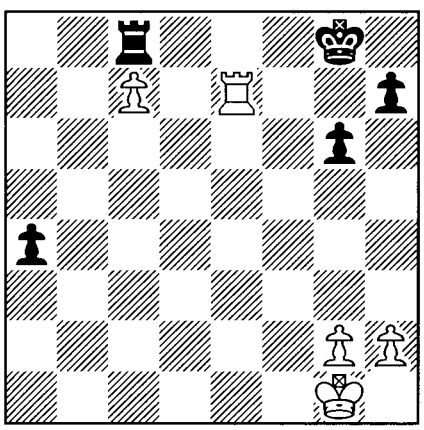
The word '*tournament*' is very old. It was the name of the contests played between knights at the royal courts in days of long ago. Today, a *tournament* is a sports event where a group of people play for prizes.

There are three ways to run chess tournaments. The first is called a *round robin*. Each player has a game against every other player. Whoever scores the most points is the winner. (A win counts 1 point and a draw ½ point.)

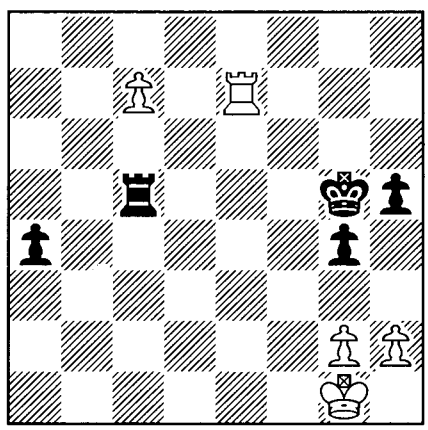
The second method is a *knockout tournament*. This is the way that hockey and baseball do their playoffs. Once you lose a match, you are out of the competition. Only the winners advance to play more games.

The last kind of "tourney" is the *Swiss system*. In each round, players who have the same score face each other. Everybody plays the same number of games and no one gets knocked out. This a good system when you have a lot of people.

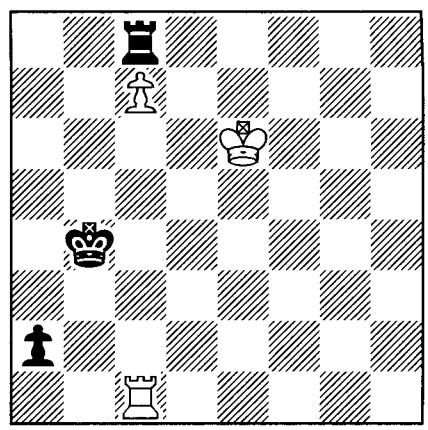
There are other words we use to talk about tournaments. An *open* event is one where anybody is allowed to play. A *closed* event is when players have to qualify or be invited. Tournaments can also be *team* or *individual* competitions. But best of all, we can say that tournaments are *fun*!!



❶ **WHITE TO MOVE**



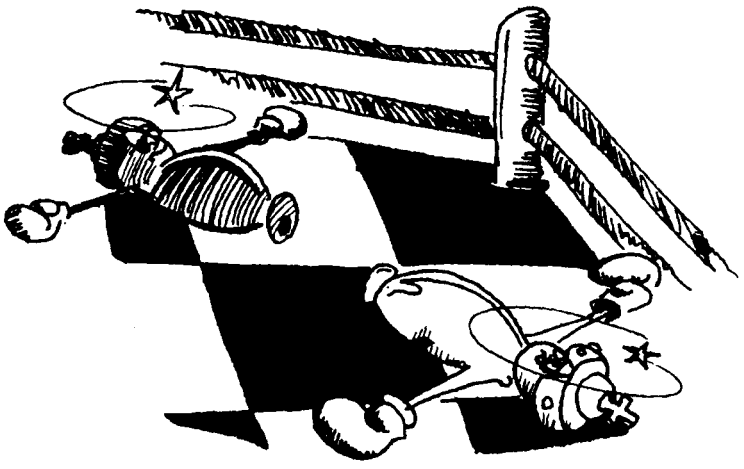
❷ **WHITE TO MOVE**

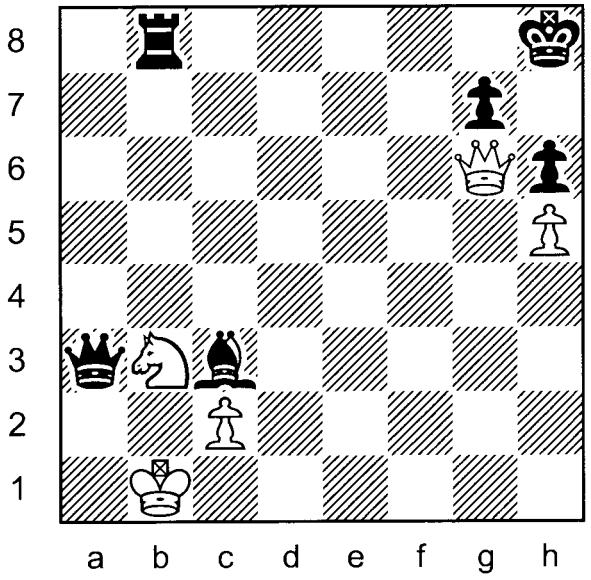


❸ **BLACK TO MOVE**

COMBO MOMBO!!

SPOTLIGHT ON STALEMATE





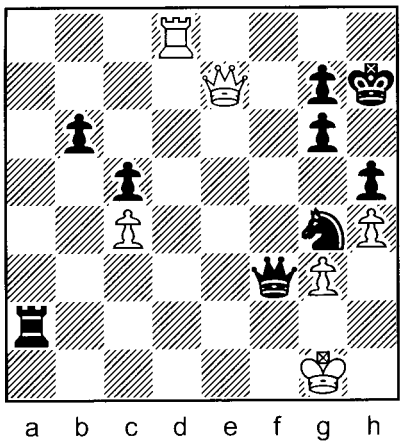
Greetings, sports fans! It's time once again for combo action!

Our theme today is *stalemate*. It's a great way to save a game when you're in trouble!

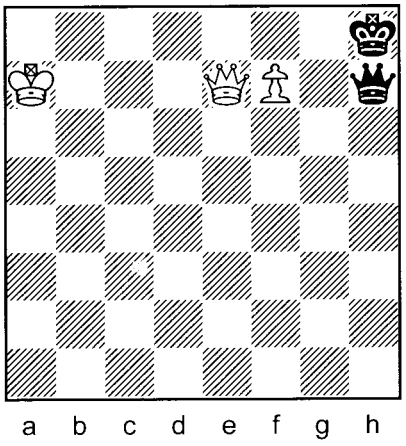
The basic plan for making the draw is: First, get rid of all your pawn moves, either by trading or blocking them. Then, when your king has no moves, sacrifice your other pieces with check.

♔ In the position here, black threatens unstoppable mate at b2 and a1. But white escapes defeat by forcing a stalemate. 1.Qh7+! Kxh7 and the game is drawn.

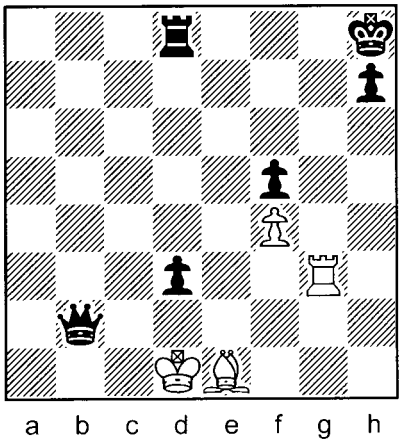
Other white checks don't work. For example, 1.Qxh6+? Kg8!



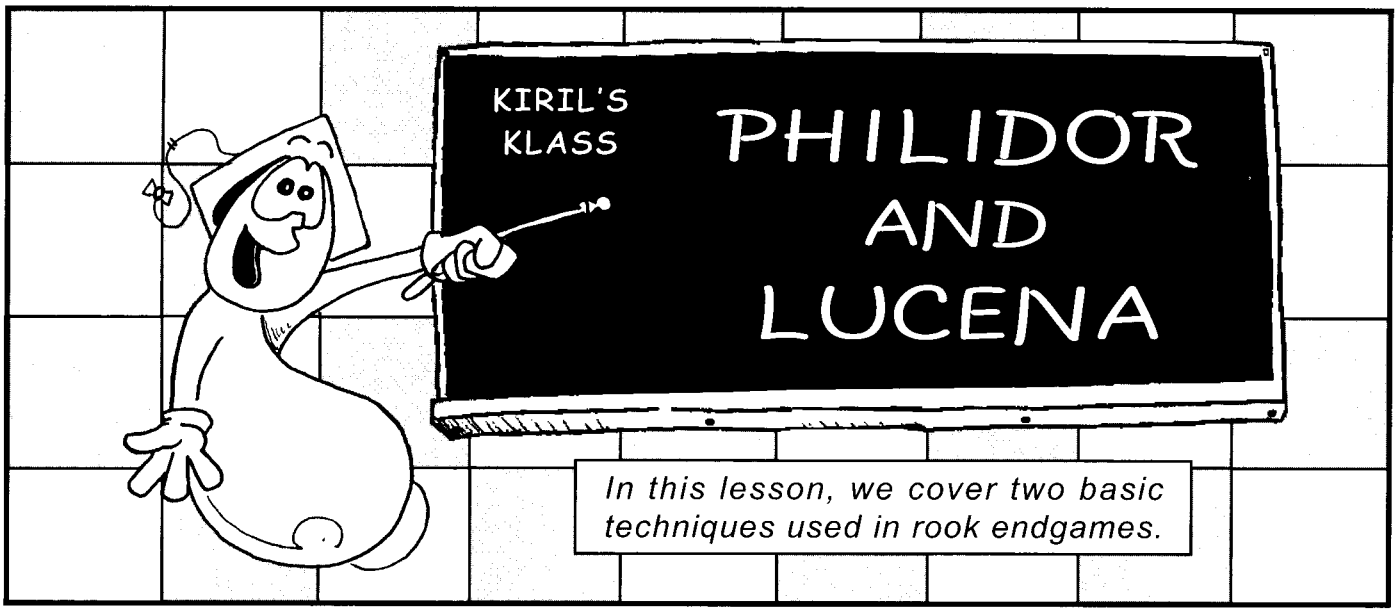
❶ WHITE TO MOVE
Make a Draw



❷ BLACK TO MOVE
Make a Draw

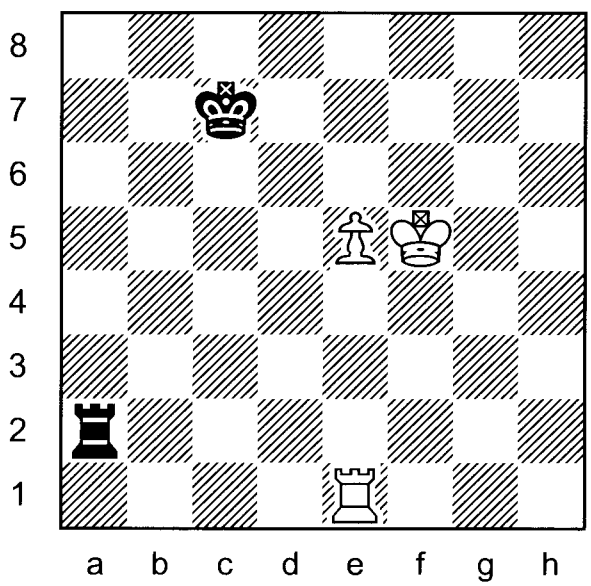


❸ WHITE TO MOVE
Make a Draw



Having an extra pawn in a rook ending is sometimes not enough to win.

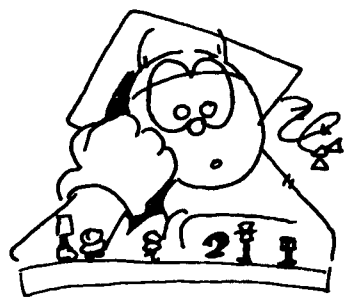
When it gets down to rook and pawn against rook, the game is usually drawn if the defender's king can get in front of the pawn.



In this position, it's a mistake for white to push the pawn right away. The hasty 1.e6? allows the black king to set up a blockade with 1...Kd8! 2.e7+ Ke8.

The black rook does the rest. The easy way to draw is by 3.Ke6 Ra7, attacking the pawn.

After 4.Kf6 Ra6+, there are two lines: a stalemate by 5.Re6 Rxe6+! 6.Kxe6 or a repetition of position starting with 5.Kf5 Ra7 6.Kf6 Ra6+.



From the diagram, it's also wrong for white to move the king first.

1. Ke6? Kd8!

Again, the black king heads in front of the pawn.

2. Rd1+ Ke8

3. Rh1

The threat of 4.Rh8# is easy to meet. Black draws using the *Philidor method*.

3. . . . Ra6+!

White's king is forced to retreat. Now the black rook stays on its *"third rank"* until the white pawn advances to e6.

4. Kf5 Ke7

5. Rh7+ Ke8

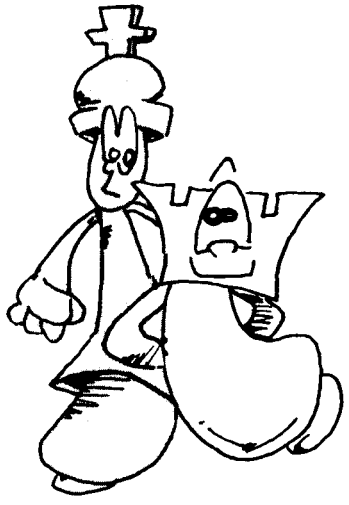
When the pawn does move to the sixth rank, the black rook leaves his post to check from behind.

6. e6 Ra1!

7. Kf6 Rf1+

The game ends on perpetual check. 8.Ke5 Re1+ 9.Kd6 Rd1+ and so on.

This drawing method was outlined in 1748 by François-André Philidor in his book *Analysis of the Game of Chess*.



Returning to the diagram, the only way that white can win is to stop the black king from getting in front of the pawn, and the only way of doing that is to use the rook to cut him off.

1. Rd1!

The white rook sets up a barrier on the d-file that the black king cannot cross.

This permits the white king and pawn to march forward together.

1. . . . Rf2+

2. Ke6 Re2

3. Kf6 Rf2+

4. Ke7! Re2

White would also win if the black rook tries to defend from the side. 4...Rh2 5.Rc1+! Kb7 6.e6 Rh7+ 7.Kf8 Rh8+ 8.Kg7 Re8 9.Kf7 Rh8 10.e7 Rh7+ 11.Kf8 Rh8+ 12.Kg7 Re8 13.Kf7

5. Rc1+!

This check is an important part of the winning plan. The king is driven another file away.

5. . . . Kb7

6. e6 Re3

7. Kd7 Rd3+

8. Ke8 Re3

9. e7 Re2

10. Rc4!

Once the pawn reaches the seventh rank, white uses the *Lucena maneuvre* to free the king.

The white rook plays to its fourth rank so it can block a check later.

Luis Ramirez Lucena explained this method over 500 years ago!

10. . . . Rf2

11. Kd7 Rd2+

12. Ke6 Re2+

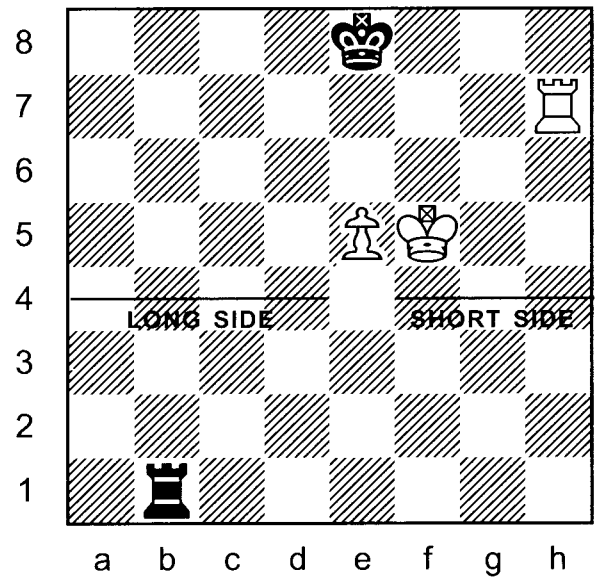
13. Kd6 Rd2+

Nothing will help at this point. Neither 13...Kb6 14.Rc8! nor 13...Re1 14.Rc5 Rd1+ 15.Rd5 Re1 16.Re5 Rd1+ 17.Ke6 make any difference.

14. Ke5 Re2+

15. Re4 1 - 0

Next comes the moment that every pawn dreams of. Becoming a queen!



The simple way for black to draw here is 1...Rb6!, reaching Philidor's position. Black's rook stays on its third rank then until the white pawn moves to the 6th. (2.Ra7 Rc6 3.Rb7 Ra6 4.e6 Ra1! 5.Kf6 Rf1+ 6.Ke5 Re1+ 7.Kd6 Rd1+ ½-½)

1. . . . Rf1+

This move also draws but it's trickier.

2. Ke6

White threatens to check on the last rank. (2...Rf2? 3.Rh8+ Rf8 4.Rxf8+!)

Since 2...Rf8? loses on the spot to 3.Ra7!, black has to move the king.

In general, if the defending king can't remain in front of the pawn, he should go to the short side of the pawn.

In this case, going to the long side of the pawn with 2...Kd8? costs the game. 3.Rh8+ Kc7 4.Ke7 Re1 5.e6 Rf1 6.Rh2 Re1 7.Rc2+! Kb7 8.Kd7 Rd1+ 9.Ke8 Re1 10.e7 Rf1 11.Rc4! (Lucena)

2. . . . Kf8!

By playing to the short side, the king leaves more *checking distance* for his rook on the other side.

3. Rh8+

3.Ra7 will lead to the same position as below after 3...Re1! 4.Ra8+ Kg7.

3. . . . Kg7

4. Ra8 Re1!

The black rook keeps the pressure on white's pawn.

4...Rb1 also draws, but black is busted following 4...Rd1? 5.Ke7! ☞ 232

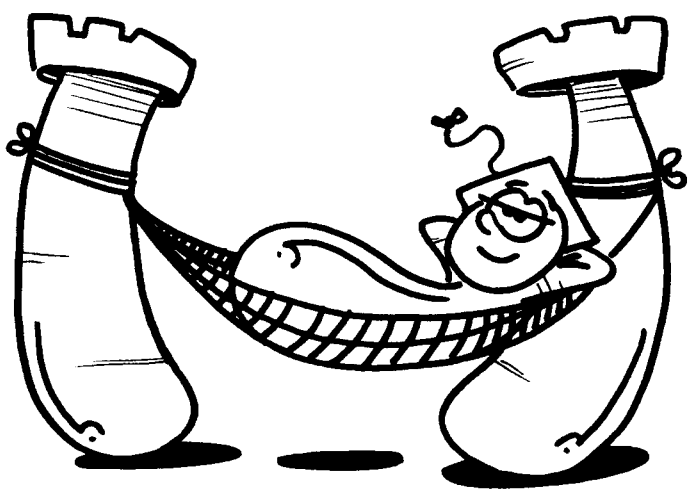
5. Kd6

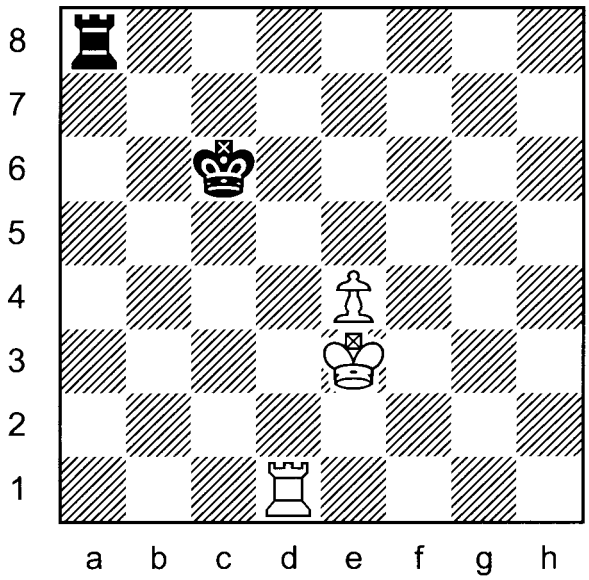
If white plays 5.Re8, the black rook shifts to the side for checking. 5...Ra1! 6.Kd7 Ra7+ 7.Kd6 Ra6+ 8.Kc5 Kf7!

5. . . . Kf7!

6. Ra7+ Ke8

Now black draws by Philidor's method after **7.e6 Rd1+!** (7.Ke6 Kf8! 8.Ra8+ Kg7 just takes us back to move 5!)





The black king is cut off on the long side of the pawn in this example. Black still draws though because the rook has enough checking distance in front of the pawn when it stands on the 4th rank.

1. . . Re8!

None of the draws given in this lesson are automatic. The defender must play very accurately to hold on. An example of how to go wrong is 1...Kc7? 2.Kf4 Rf8+ 3.Kg5 Re8 4.Kf5 Rf8+ 5.Kg6 Re8 6.Rd4! Kc6 7.Kf7 Re5 8.Kf6 Re8 9.e5!

2. Kf4 Rf8+

3. Ke5 Re8+

4. Kf5 Rf8+

5. Kg6 Re8!

5...Rg8+? loses to 6.Kf7 Rh8 7.e5.

6. Kf5

Black doesn't have any problems after 6.Rd4 Kc5! (7.Ra5 Kd6! or 7.Rd5+ Kc6 8.Kf5 Rf8+ 9.Ke5 Re8+ 10.Kd4 Rh8!).

6. . . . Rf8+

And white is getting nowhere. ½ - ½

Going back to the diagram, black also draws with white to move.

1. e5

1.Kf4 Rf8+ is the same as before.

1. . . . Kc7!

1...Re8? 2.Ke4! wins for white since the checking distance is then smaller. 2...Kc7 3.Kf5 Rf8+ 4.Kg6 Re8 5.Kf6 Rf8+ 6.Ke7! Rh8 7.e6 (Lucena)

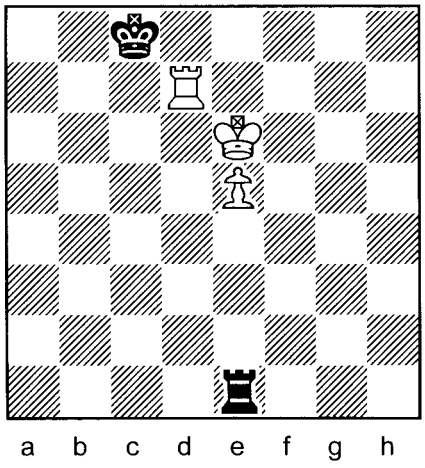
2. Ke4 Rd8!

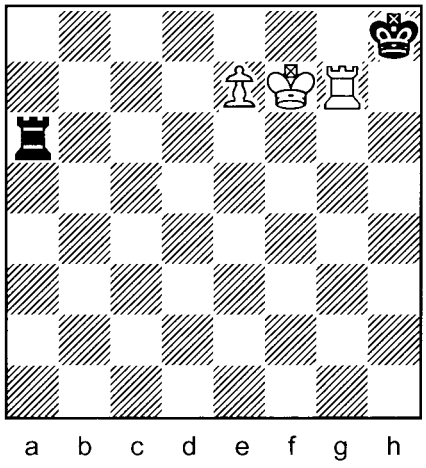
Black breaks the barrier on the d-file. The pawn endgame is drawn if white trades rooks. (3.Rxd8 Kxd8 4.Kf5 Ke7)

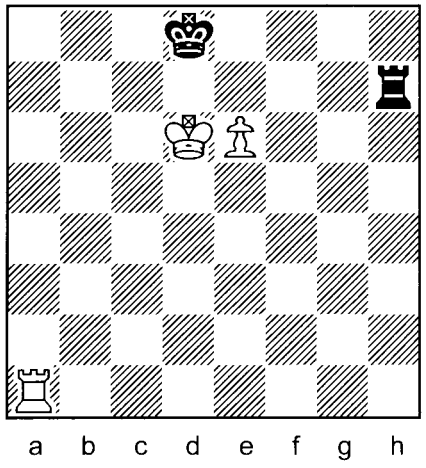
3. Ra1 Kd7!

The black king crosses the d-file and draws easily once in front of the pawn.

It's **BLACK TO MOVE AND DRAW** in all three examples below. ☞ 232





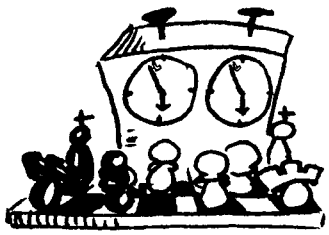


CHESS LINGO

LET'S PLAY "BLITZ"

A *chess clock* is really two clocks in one. They are connected so that only one of them runs at a time. One clock goes when it is white's turn, the other when it is black's turn. Each player must make a certain number of moves in the time allowed. ☞ 218

When a game begins, black starts the white clock. After every move, the players push a button which stops their own clock and starts the opponent's.



There are two kinds of timers: the old style (*analog*) clocks with hands that go round, and *digital* clocks which show the time electronically, like on a microwave oven.

Old style clocks are set so that time runs out at "6 o'clock". A *flag* on each clock indicates when the minute hand passes the '12' and time is up. A player loses the game if their "*flag falls*" and they have not made the required number of moves.

When we play with a chess clock, we can select different *time limits*. Serious tournaments often have a time limit of 40 moves in 2 hours, followed by 20 moves in 1 hour, and then 30 minutes of sudden death. So a game can last up to 7 hours!

In *standard* chess, players must write down their games. This allows them to keep track of how many moves are made. Any extra time that is left when the *time control* is reached (at move 40, for example) gets carried over to the next part.

Sudden death is when we have to finish the rest of a game before our "flag falls". This is also called a *quickplay finish*.

When players get short of time, we say they are in *time trouble* or *time pressure*. If both sides are in trouble, we have a *time scramble*. Watch out for flying pieces.

Chess clocks were invented in the 19th century to keep players from moving too slowly. Today they are also used for *speed chess*.

Special names for the time limit tell us how fast the game is.

Active (or *rapid*) chess is when both players start with 30 minutes for all their moves.

Blitz chess normally means five minutes for the whole game. But three minute blitz is also popular. ('Blitz' is German for *lightning* and that's how fast you have to play!)

Real speed demons enjoy *bullet* or *lightning* chess. 1 or 2 minutes is all you get. No thinking allowed.

With a digital clock, we can also play with an *increment*, which is a small amount of time that is added to the clock after every move. It is usually set from 1 to 30 seconds. Imagine, no more falling flags!

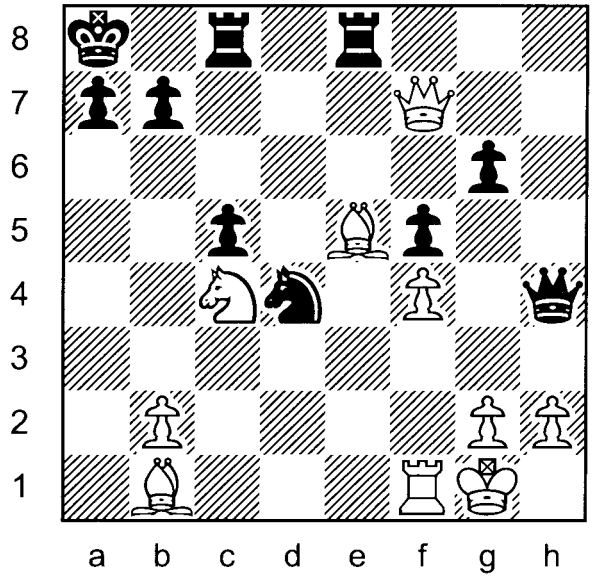
COMBO MOMBO!!

SPOTLIGHT ON SCI-FI MATES

PIECE ON EARTH

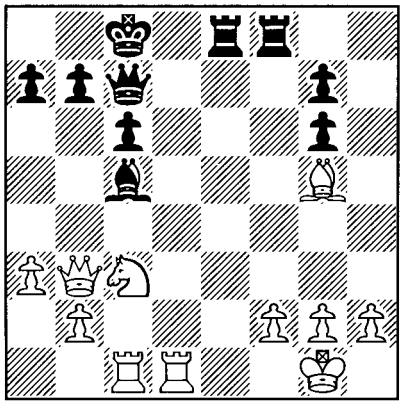
Lots of games end with a back rank mate. In these examples, our theme is the *side file mate.* Or for short, the "*sci-fi mate*"!

The combos usually include a sacrifice to open the a-file or the h-file where the king is.

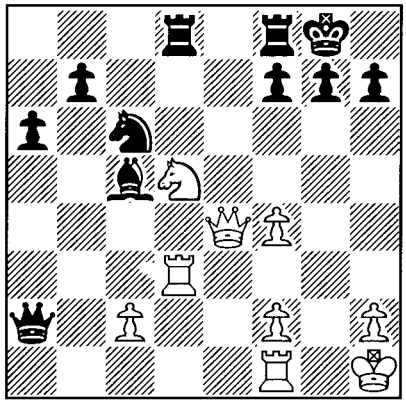


♔ White to play starts with a knight sack to open the side file. 1.Nb6+! axb6 2.Qa2#

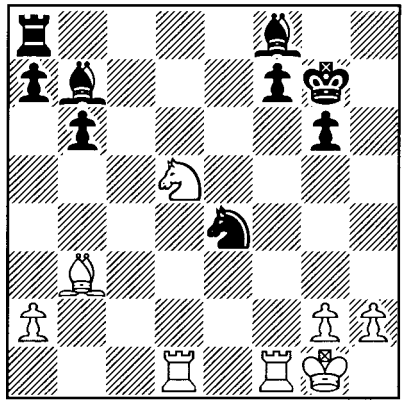
♚ Black to play sacks twice for mate in 5! First goes the queen with 1...Ne2+ 2.Kh1 Qxh2+! After that, giving up the exchange is easy. 3.Kxh2 Rh8+! 4.Bxh8 Rxh8+ 5.Qh7 Rxh7#



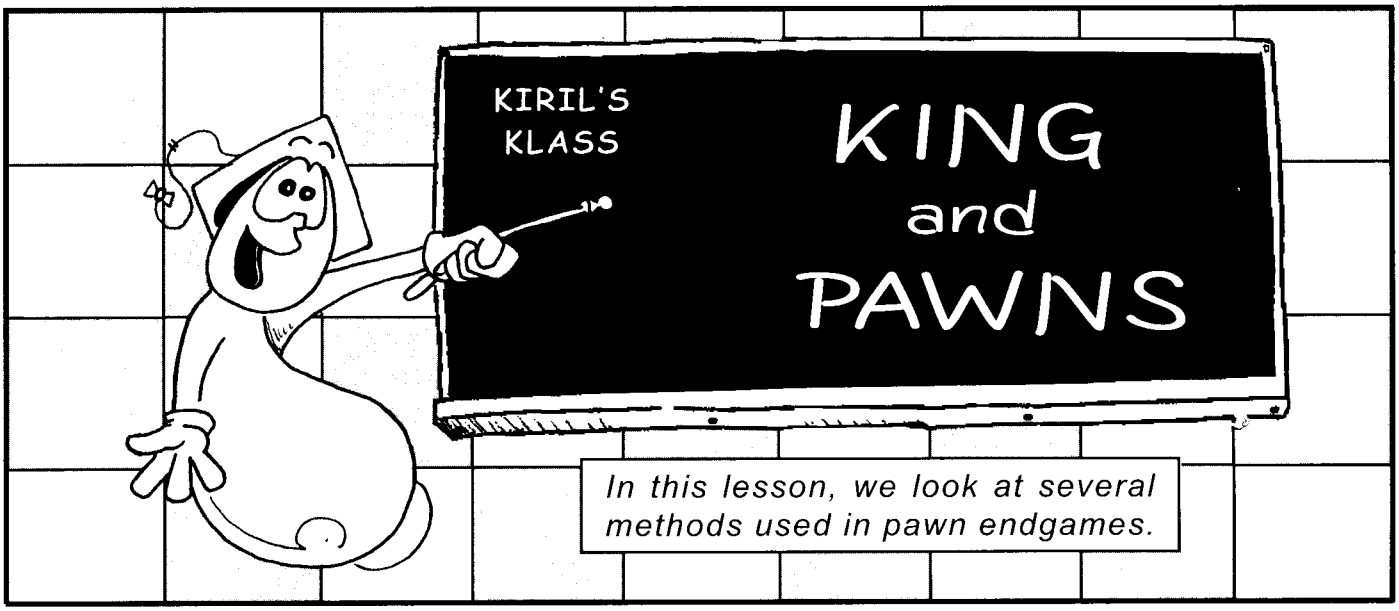
❶ BLACK TO MOVE
Mate in 4



❷ WHITE TO MOVE
Mate in 4



❸ BLACK TO MOVE
Mate in 6



The outcome of a pawn ending often depends on which square we promote on. Sometimes there's a choice. White wins in diagram #1 by 1.b6 axb6 2.a6! (*2.axb6?* loses to *2...h3 3.b7 h2 4.b8=Q h1=Q#*). But now white controls black's queening square. 2...h3 3.a7 h2 4.a8=Q

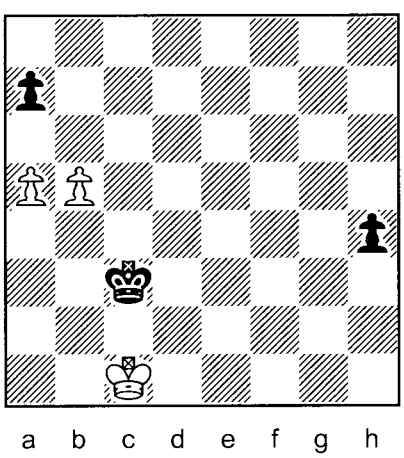
Example #2 shows the advantage of taking a pawn on the sixth rank. Black to move defends with 1...f5! White can win the pawn but not the game. 2.Kd5 Kf8 3.Ke5 Kg8 4.Kxf5 Kf7! when black draws because of the opposition.

However, white to move pushes 1.f5! and then captures on f6 by outflanking. 1...Kf7 2.Kd6 Kf8 3.Ke6 Kg7 4.Ke7 Kg8 5.Kxf6 Kf8. Black takes the opposition but it doesn't matter if the white king is already on the sixth rank in front of his pawn. 6.Ke6 Ke8 7.f6 Kf8 8.f7 Kg7 9.Ke7 1-0. How does white win against 1.f5 Kh7!? 2.Kd6 Kh6? ☞ 232

In diagram #3, we see how two pawns can guard themselves against a king. White cannot take the g-pawn or black promotes. (*1.Kxg3? h1=Q*) So the king shuffles between h1 and g2. 1.Kh1!

White's isolated pawns are also safe. If one is attacked, the other advances. 1...Kc6 2.a6! and the c-pawn is poison. (*2...Kxc5? 3.a7*) The black king has to retreat and the game is drawn. 2...Kc7! 3.Kg2 Kc6 4.Kh1 Kc7 5.Kg2 Kc6. Was 5...Kb8 a better move? ☞ 232

❶



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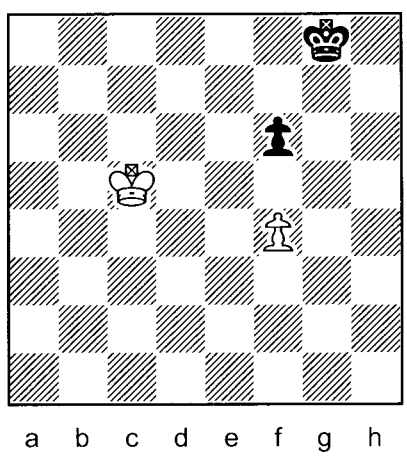

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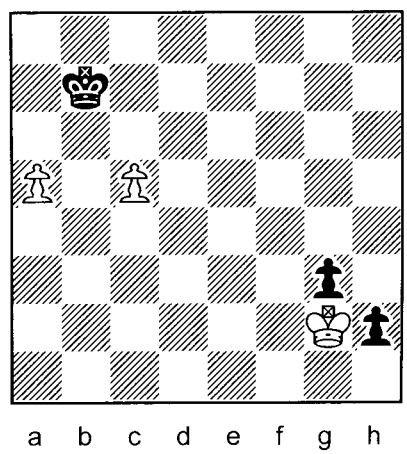


The classic example of a *pawn breakthrough* is given in diagram #4. Black has an equal number of pawns and the better king position, but still loses! With a bit of trickery, white creates a passed pawn (and new queen). 1.b6! cxb6 (*1...axb6 2.c6!* is the same thing.) 2.a6! bxa6 3.c6 a5 4.c7 b5 5.c8=Q

This surprising tactic would not work if the black king started on f5. Then he could play *3...Ke6*!

White wins very easily in #5 with black to move. 1...Kc7 2.Kc5! Kc8 3.Kb6 Kb8 4.Kxa6 or 1...Kd8 2.Kd6! Kc8 3.c7 Kb7 4.Kd7 Ka7 5.Kc6! (*5.c8=Q?* stalemate) 5...Ka8 6.c8=Q+

But white to play has trouble making progress. 1.Kd6 Kd8 2.Kc5 (*2.c7+? Kc8 3.Kc6* stalemate) 2...Kc7 3.Kd5 Kc8 and we're back to the original position. White must "*lose a move*" to win. 4.Kd4! Kd8 (*4...Kc7 5.Kc5!*) 5.Kc4! Kc8 6.Kd5. It's the same position again but black to play. Now white wins as above. This method is called *triangulation* because the king moves in a triangle (d5-d4-c4-d5).

The *opposition* happens when two kings are on the same line with an empty square between them. When there are three squares between, we call it the *distant opposition*. That way, if they both take a step forward, we get the normal opposition again.

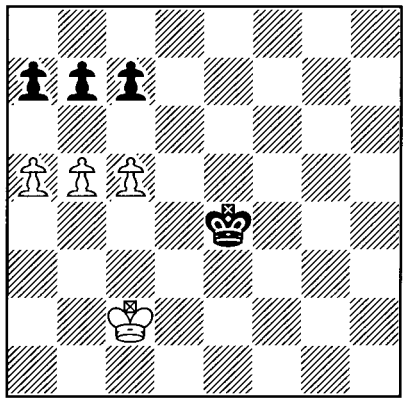
White wins in #6 by taking the distant opposition with 1.Ke3! (Black can draw against other moves. *1.Kd4? Kd6!* or *1.Ke4? Ke6! 2.Kf4 Kf6*)

Now white gets the *direct opposition* if the black king advances (*1...Kd6 2.Kd4* or *1...Kf6 2.Kf4*) and wins a pawn if he doesn't (*1...Kd7 2.Kf4!*). Find the win after 1...Ke6 2.Ke4 Kd6. ☞ 232

Opposition is any odd number of squares between the kings: 1, 3, or 5. If the kings began on d2 and e8 in #6, white could only win by playing *1.Ke2!*

Distant opposition can also be used for defence. Do you see how white draws in #7? ☞ 232

❹



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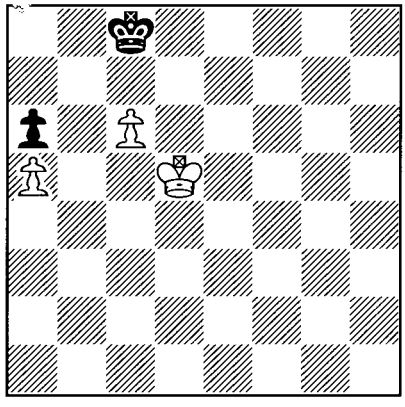

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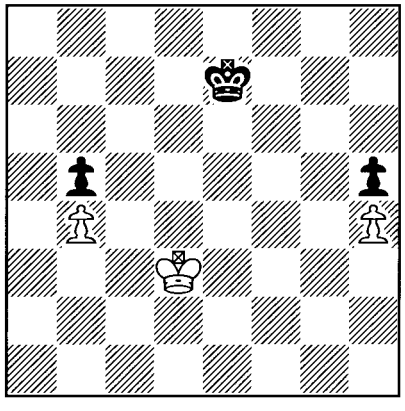

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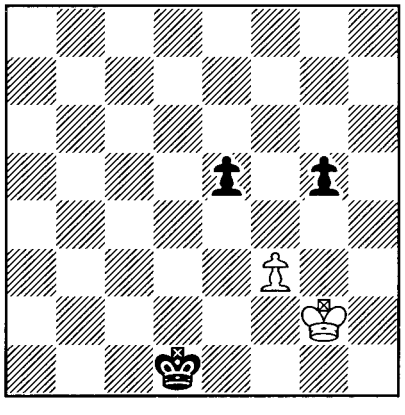

We end this lesson with a quiz on pawn endings.

In all five examples, it is **white to move and win**.

The positions are tricky so please take your time. Things are not always as simple as they look. The obvious move could be a mistake!

☞ 233

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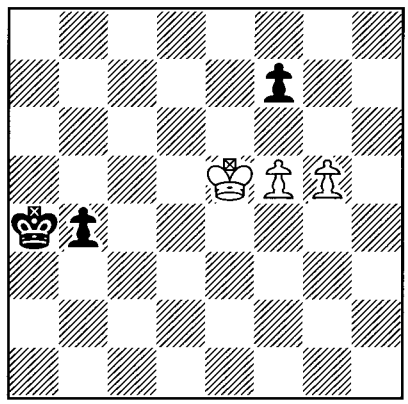

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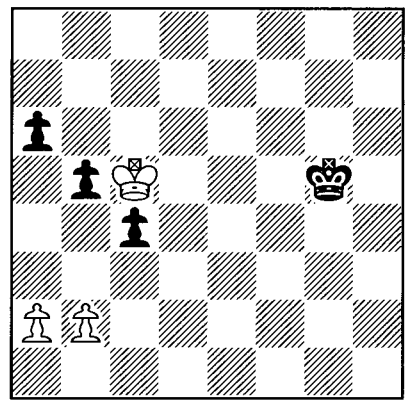

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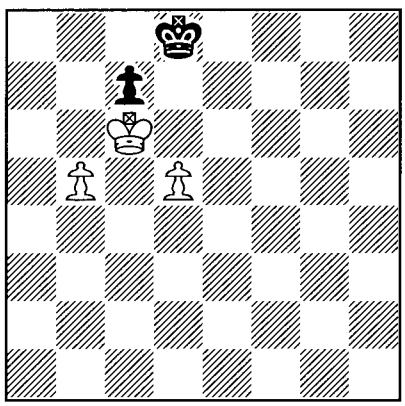

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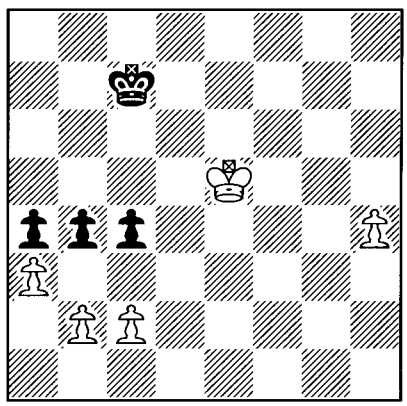

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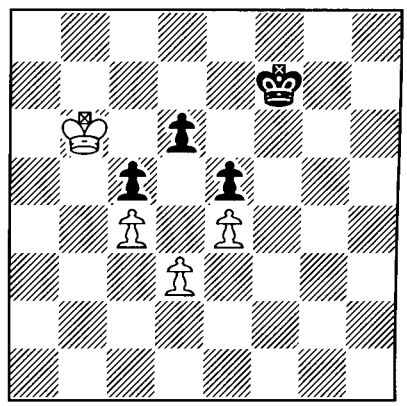


CHESS LINGO

LET'S TALK "COUNTERPLAY"

The prefix 'counter-' describes something that *fights against another thing* or *goes in the opposite direction.*

In chess, we use it when the defender plays actively.

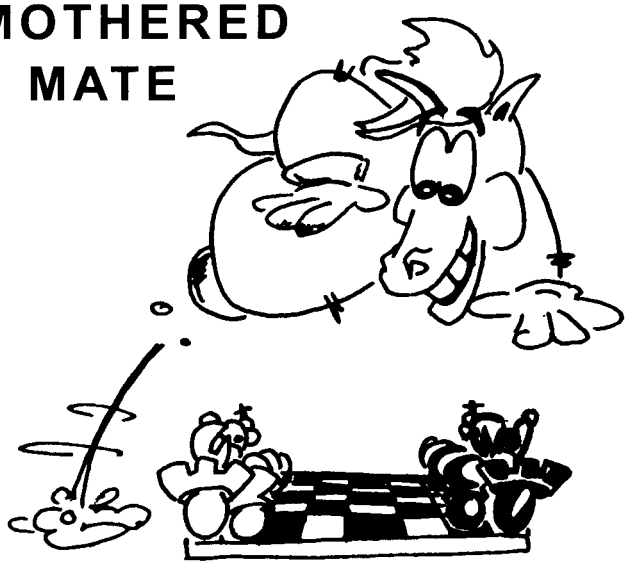
A *countergambit* is an opening where black declines a gambit by offering a pawn sacrifice of their own.

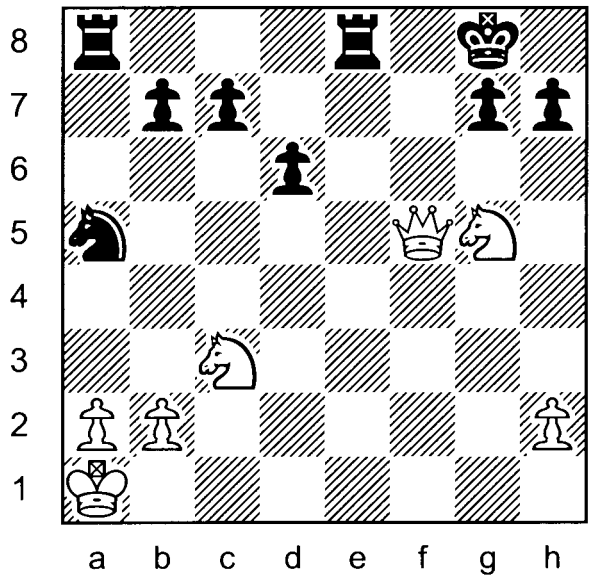
A *counterattack* occurs when a player defends their own king by attacking the opponent's king.

Counterplay is any kind of active play by a defender. It usually refers to a situation where one player has an obvious advantage, but the opponent is still making threats. (It's like the *initiative* from an inferior position.)

COMBO MOMBO!!

SPOTLIGHT ON SMOTHERED MATE



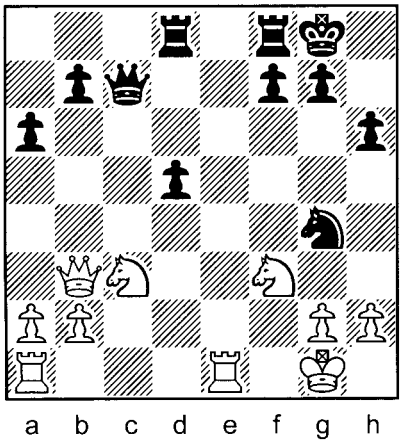


"*Smother*" means to take away air from something by covering it, like putting a blanket over a fire.

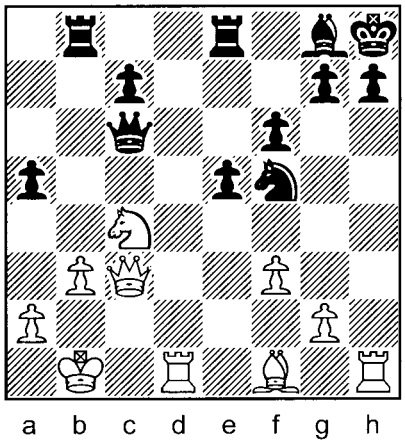
In chess, a *smothered mate* is when a knight checks a king who is completely surrounded by his own pieces. To force this kind of mate, we often give up a queen!

♔ The standard combo begins 1.Qd5+ Kh8 2.Nf7+ Kg8. Next is a double check by 3.Nh6+! Kh8 and then a crowd pleasing queen sacrifice! 4.Qg8+! Rxg8 5.Nf7# (1...Kf8 2.Qf7#)

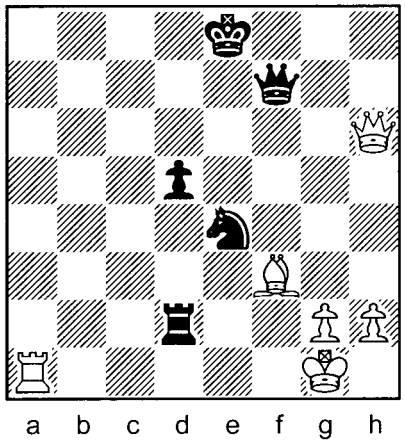
♚ Black to move can smother the white king in the corner with 1...Re1+! After 2.Nb1 (or 2.Qb1), the knight mates by 2...Nb3#.



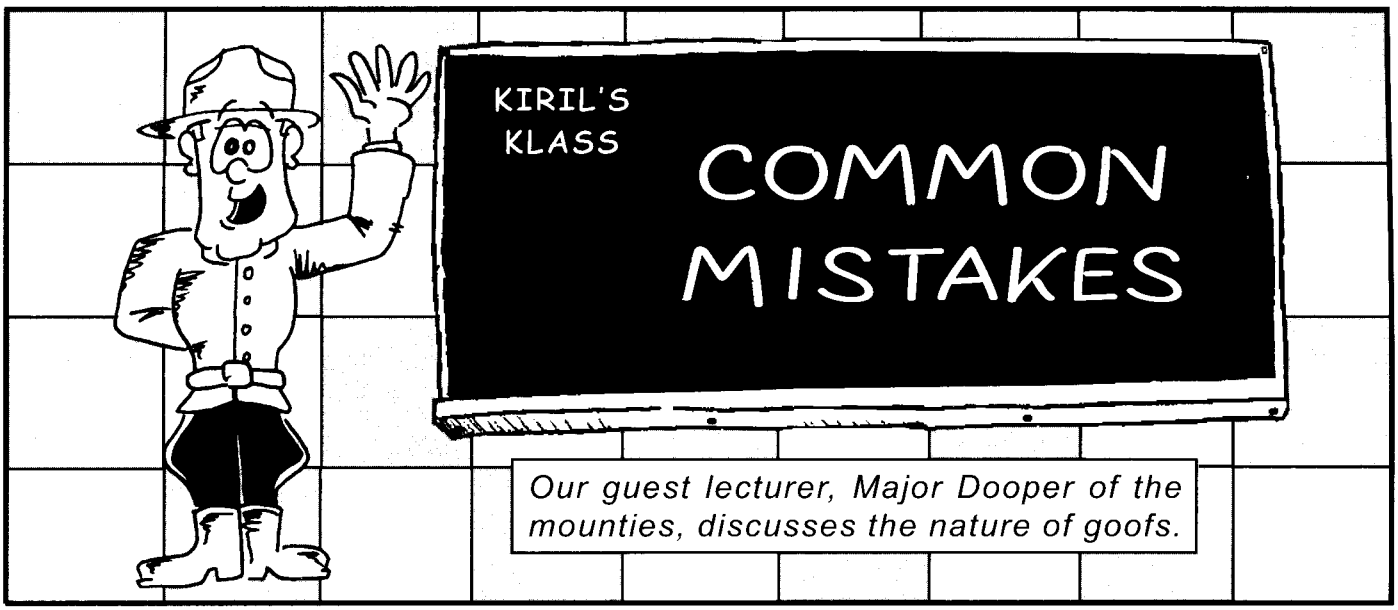
❶ BLACK TO MOVE
Mate in 7



❷ WHITE TO MOVE
Win Material



❸ BLACK TO MOVE
Mate in 7



Mistakes are a normal part of chess. They happen in every game.

It's impossible to play perfectly. Our goal is to make as few mistakes as we can and to take advantage of those the opponent makes.

Mistakes come in various sizes. A big one is called a *blunder*. A little one is an *inaccuracy*.

It's the blunders that we have to avoid. We can make several inaccuracies and still not lose. But a single blunder may cost us the game.

Unfortunately, we don't have a choice on the size of our mistakes. Since they happen "by accident", we have to hope we're "lucky" and our errors are small.

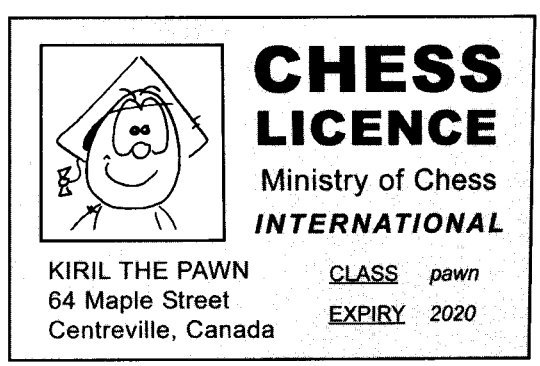
However, there are things we can do to reduce the number of our mistakes.

Most mistakes are not due to a lack of skill. With more thought, many of them could be prevented. Not thinking enough is the real problem, and the main causes are playing too fast and not concentrating.

By taking our time on every move and staying focused on the game, we can greatly improve our level of chess, and score better results too.

If you frequently lose games because you overlook a simple threat, then the solution is easy: Slow Down!

When your opponent makes a move, look to see what it does. There was a reason for their move, and you need to figure it out. What are the threats? What is their plan? You should be able to answer these questions every turn.



Before making a move, consider your options. Don't play the first move that pops into your head. At least not right away. Try to find the best move. To do that, you have to examine alternatives.

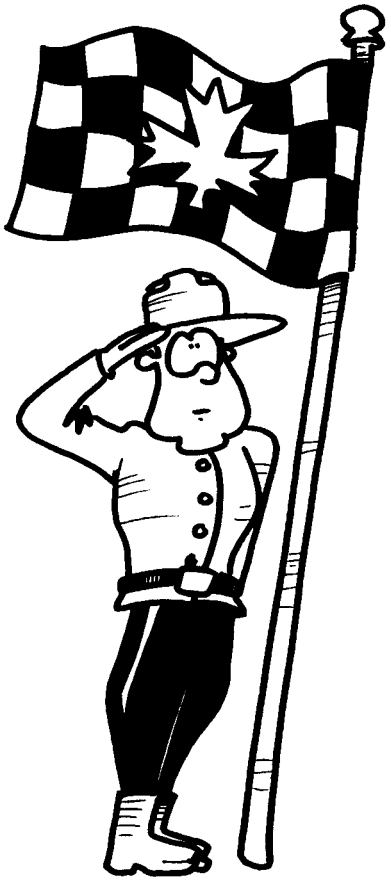
Don't let your hand do your thinking. You should never reach out to touch a piece until after you have decided what to play.

Once you choose a move, picture it in your imagination before you play it on the board. Be sure you are not missing something obvious. Then play it.

Chess is an action game. But all the action is in our brains!

Concentration is essential. To perform your best, you must sit quietly and not let yourself be distracted.

In a battle of minds, we have to block out the rest of the world. Every ounce of energy should be used for thinking.



Mistakes can be split into two groups: tactical and strategic.

A tactical mistake is any *oversight* or *miscalculation*. All the blunders which lead directly to checkmate or the loss of material are tactical.

Our goal when we calculate moves is to look ahead as deeply and accurately as we can. This is difficult, especially if there are lots of possibilities.

When a position gets complicated, it's very easy to go wrong. Even a master has trouble then. So don't feel too bad if you make an error in calculation.

Mistakes happen. When you do make one, remain calm. The important thing is to assess the damage and come up with a new plan for the new situation.

Don't rush your next move. One error is often followed by another. And the second one can be much worse than the first. Take your time and regroup.

Strategic mistakes are very common. They include almost any bad decision that we make during a game.

In the opening, the following general mistakes are typical for beginners:

- *bringing out the queen too early*
- *moving the same piece twice*
- *advancing too many pawns*
- *leaving the king in the middle*

Another bad habit that many players develop is exchanging pieces or giving check whenever they can. This strategy is a sure formula for mistakes.

In a sense, there is no such thing as an even trade. Every exchange favours one side or the other, if only in a small way. The same goes for checks. Some are good and some are not. We should never play them "automatically".

Bad strategy in the middlegame is not restricted to beginners. There are also lots of general mistakes in the games of more experienced players. Here are a few examples:

- *attacking before development is complete*
- *pawn grabbing (wasting time and misplacing the queen for a pawn)*
- *leaving pieces undeveloped (especially rooks)*
- *opening the position when behind in development*

Of course, there can be exceptions to these examples. Pawn grabbers do win sometimes with their extra pawn!

One of the toughest things for a new player to learn is *not to set traps.*

A style of play based on traps can be very appealing (because it often works). But it is not good chess.

To make real progress as a player, we must always assume that the opponent will play the best move.

We don't have to win by tricking them. There are many ways for us to *outplay* somebody without relying on traps.

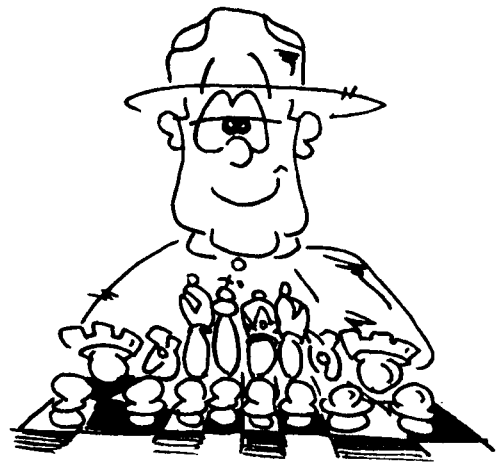
The problem with setting a trap is that it doesn't usually improve our position if the opponent sees through it.

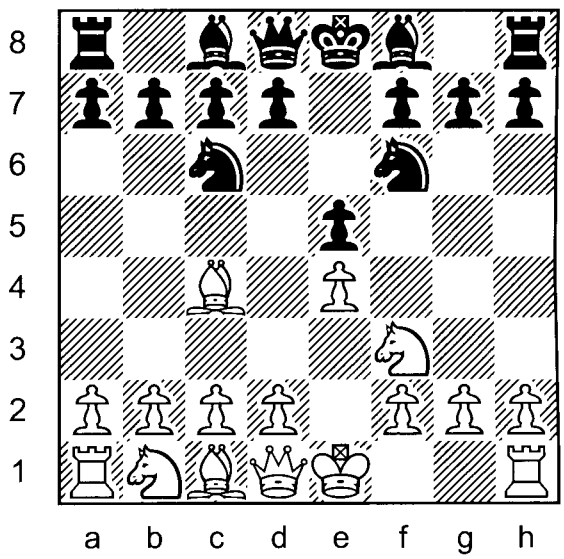
A strong move that helps our position, and lays a trap at the same time, is the only good kind of trap.

Another situation where setting a trap is justified is when we're losing. A trap may be the best chance for survival in an inferior position.

> *A trap is a possible line of play where a move that looks good actually loses to a "hidden" tactic. If a careless opponent goes into the line, they are caught like a rabbit.*

Let's wrap up this lesson by looking at some common errors that occur in the Italian Opening (Two Knights Defence). 1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6





4. Ng5!?

Even though the knight moves for a second time, the move is logical since it's hard for black to guard the f-pawn.

4. . . . d5

5. exd5

Here black should play the gambit 5...Na5! 6.Bb5+ c6 7.dxc6 bxc6, when active pieces compensate for the pawn. (8.Be2 h6 9.Nf3 e4 10.Ne5 Bd6)

5. . . . Nxd5?

6. Nxf7!

This sack is known as the Fried Liver Attack. "I love the smell of fried liver in the opening. It smells like ... victory."

6. . . . Kxf7

7. Qf3+

White gets the advantage in all lines. Black's best is the not so tasty 7...Ke6 8.Nc3 Nb4 9.Qe4! c6 10.a3 Na6 11.d4! (7...Ke8? 8.Bxd5 is just plain bad.)

Let's go back now to the last diagram. (1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6)

4. Nc3?!

This natural move is a mistake.

4. . . . Nxe4!

The "old fork trick". If white takes the knight with 5.Nxe4, black will regain a piece by 5...d5! (*See page 233 for analysis.*)

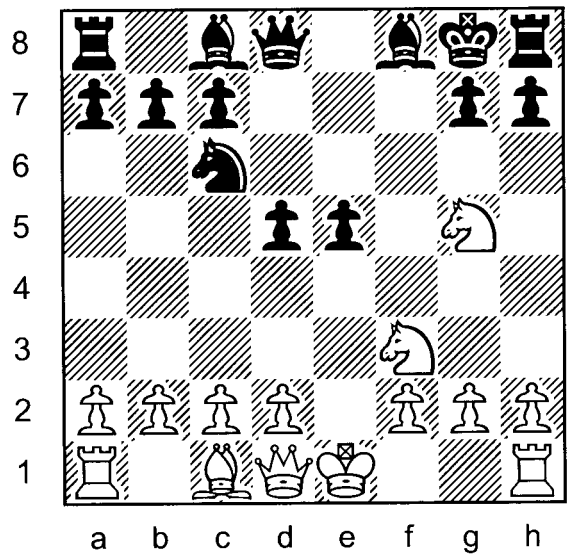
5. Bxf7+?!

White can be clever too, but ...

5. . . . Kxf7

6. Nxe4 d5!

7. Neg5+ Kg8!



A deceptive position. On the surface, it looks great for white. However, it is actually better for black because of their strong centre and initiative. The current threat is to win a knight with 8...e4.

8. d3 h6

Driving the knight back and planning an eventual ...Kh7 to free the rook on h8.

9. Nh3 Bg4

Even stronger than 9...Bxh3 10.gxh3.

10. Nhg1

Castling 10.0-0? loses to 10...Nd4!

10. . . . e4!

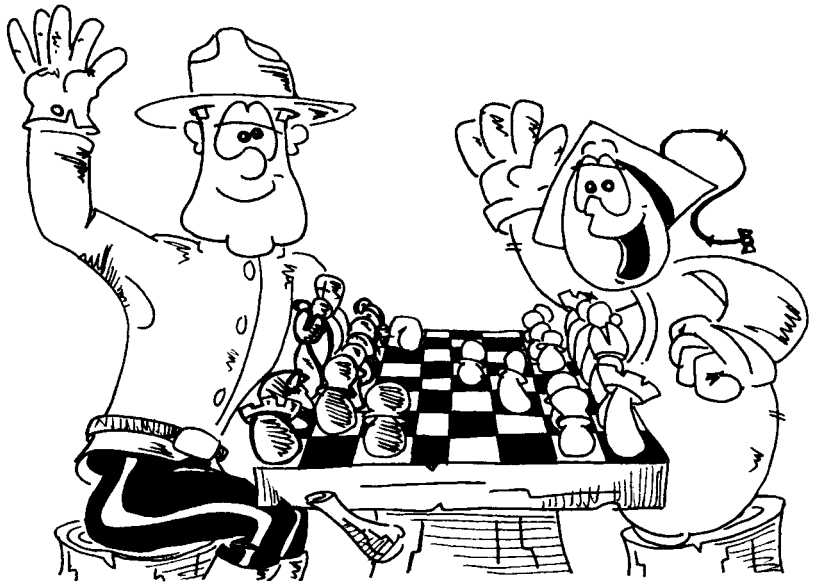
The fog has lifted. It's clear skies and smooth sailing for black. ☞ *233*

Returning to the 4th move again, after 1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 **4.Nc3?!**, the game could also continue ...

4. . . . Bc5

5. Ng5?!

Another mistake by white. The attack on f7 is easily defended, so moving the knight twice is a waste of time.



5. . . . 0 - 0!

6. Bxf7+?

And this is a major goof! Exchanging two minor pieces for a rook and pawn is almost never a good idea.

6. . . . Rxf7

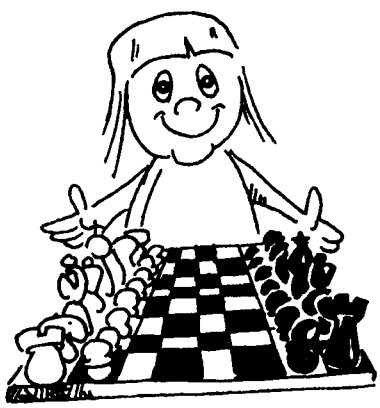
7. Nxf7 Kxf7

If we only consider material values, the game is "equal". (3+3=5+1) But in the middlegame, the bishop and knight are superior because of their combined attacking power. Plus, the extra white rook is still a long way from reaching full strength.

The worst part of this "exchange" is that white used several tempi to trade off two developed pieces. ☞ 233

In closing, friends, please remember Royal Chess Mountie regulation 17b:

"First think, then move."



CHESS LINGO

CAÏSSA *Goddess of Chess*

In 1763, an Englishman named Sir William Jones wrote a poem about the goddess of chess. Her name was *Caïssa*.

She is the guardian angel of our game and the spirit that inspires great players.

Caïssa is pronounced "*kay-eesa*". (The dots over the ï show that 'a' and 'i' are in separate syllables.)

Two lines from the famous poem are given below.

Here is Caïssa's story:

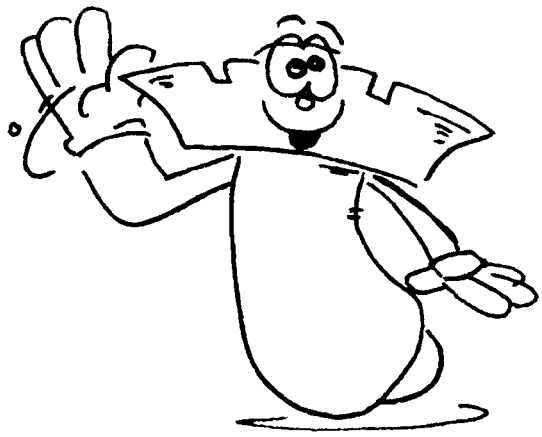
Once there was a beautiful maiden living in the forest. Mars, the god of war, was in love with her. But she didn't like him.

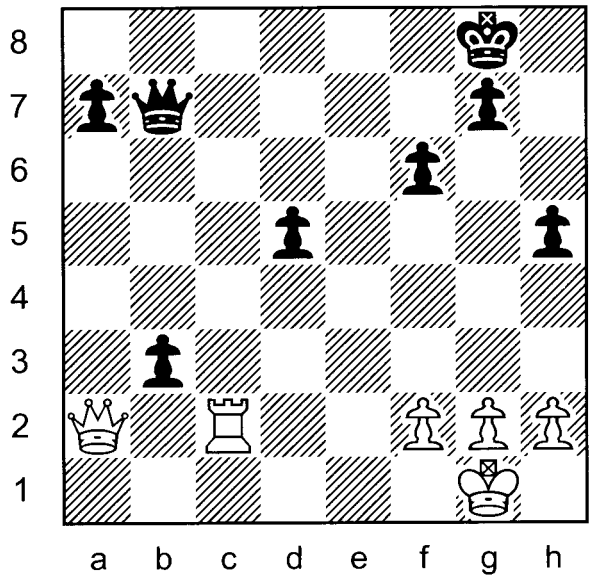
So Mars asked his friend, the god of sport, to invent a game that would help him win her heart. The game was chess and Caïssa liked it so much that she fell in love with Mars.

"Over the hills and valleys
was her beauty famed,
And fair Caïssa
was the damsel named."

COMBO MOMBO!!

SPOTLIGHT ON PERPETUAL CHECK



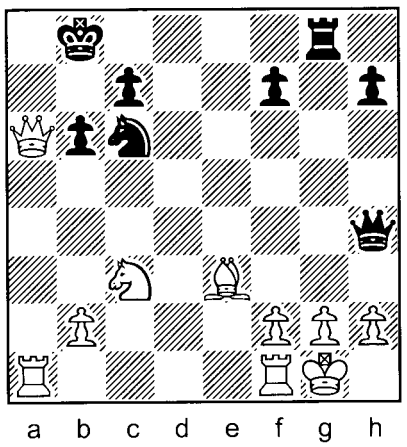


Well, chess pals, we made it to the end of our combo tour. I hope you all enjoyed the ride. Now it's time to put some combo mombo in your own games. Good luck!

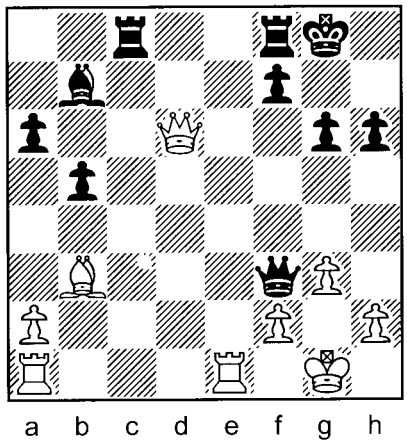
Our final theme is drawing by *perpetual check*. It beats losing!

♔ Despite an extra rook, white stands poorly here. Black wins on 1.Qb1? bxc2 since 2.Qxb7 c1=Q# is mate and 2.Qxc2 leaves white down two pawns.

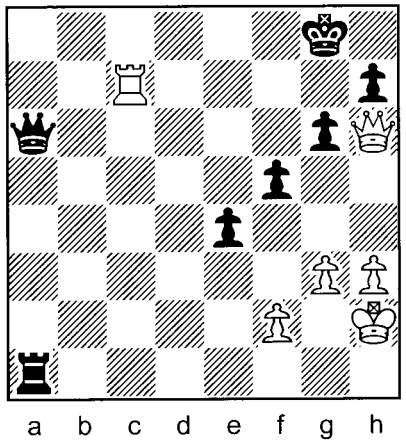
The move that saves the day is 1.Qa4! After 1...bxc2, white can claim a draw by repeating the position three times. 2.Qe8+! Kh7 3.Qxh5+ Kg8 4.Qe8+ Kh7 5.Qh5+ and so on. (*See page 217 for rule.*)



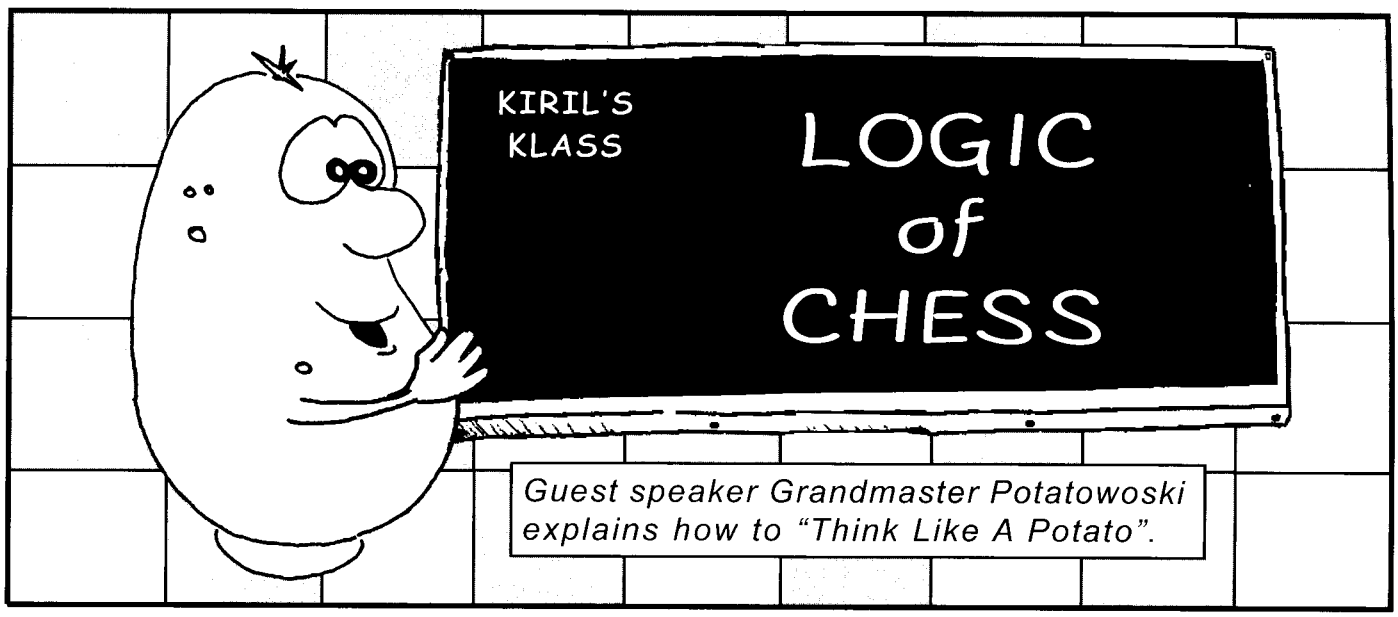
❶ BLACK TO MOVE
Make a Draw



❷ WHITE TO MOVE
Make a Draw



❸ BLACK TO MOVE
Make a Draw



Chess is a battle between two players with opposite goals in a limited space of 64 squares. Mathematicians call it a *zero-sum game*. This means that:

Whatever is good for one side is bad for the other.

If one player takes a piece, the other player loses it. When one side has more space, the other side has less. And so on.

Anything we do to improve our own position works against the opponent in an equal degree. Every little plus for us is a little minus for them.

Advantages can add up. If we collect enough little plusses, the end result is a big plus. This strategy is the basis of "positional play".

Wilhelm Steinitz, the first world chess champion, described the method as the *accumulation of small advantages*.

According to this theory, a player can slowly build a winning position step by step. There is no rush to attack.

In other words, it is not necessary to always play directly for mate. We can also win by simply making solid moves that continually strengthen our position.

Chess is not a game of chance. There are no dice to roll, or cards to pick. Luck has nothing to do with it. Every move is our own decision. Win or lose, we alone are responsible.

Each player has the power to control what happens on the board. That's why chess is so challenging.

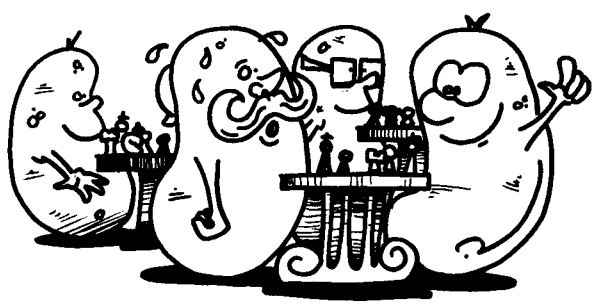
In an ideal world, both sides could make the best possible move on every turn. This is known as *best play*.

Of course, in real life, players make mistakes. Accuracy is a goal we can never achieve completely.

Here are two more definitions:

The *logical course* of a game, from any position, is the way that it would continue (and end) with best play.

The *balance of position* is the current standing in a game. Either the situation is equal, or one side has an advantage of a certain size.

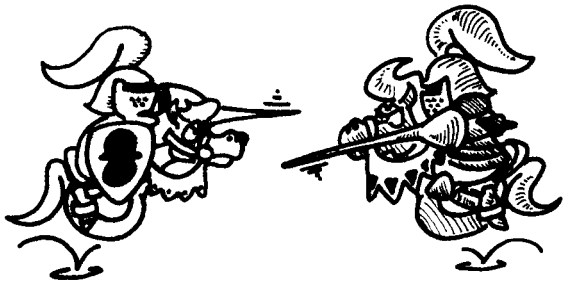


Now we're ready for the next principle:

With best play, the balance of position remains the same.

This basic truth was first recognized by Steinitz in the late 1800's. There are many conclusions we can draw from it:

- *The balance of position can only change with inaccurate play.*
- *Once we have the better position, we can keep it by accurate play.*
- *A bad position will stay bad unless the opponent errs.*



A player who has a winning advantage wants to keep the game on its logical course. Their opponent wants to steer the game in a different direction.

Since the logical course is only altered by inaccurate play, and since mistakes are more likely to occur in complicated situations, the strategy for both sides is usually the following:

If you are winning, play safe and keep the game clear and simple.

If you are losing, take risks and complicate the game.

Even though this strategy is correct, it often backfires on the second player. There is no guarantee that the player who stands better will be the one who goofs when things get tricky.

However, if the position is bad to start with, there is nothing lost. You can only lose the same game once.

The initial position in chess is almost equal. White has a tiny edge because of the first move.

But this is not nearly enough to win. There is a large *margin of draw.* (Many endings with an extra pawn are drawn, sometimes by stalemate.) Therefore:

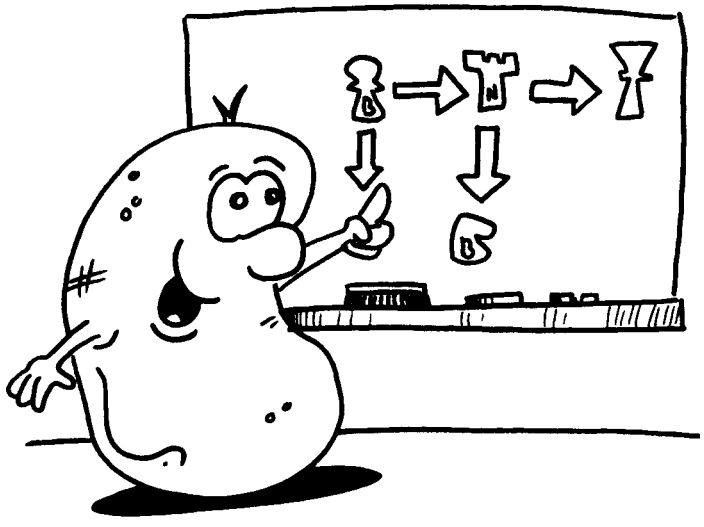
- *With best play, a game of chess ends in a draw.*
- *We can only obtain an advantage if the opponent plays inaccurately.*
- *A game cannot be won without a mistake by the opponent.*

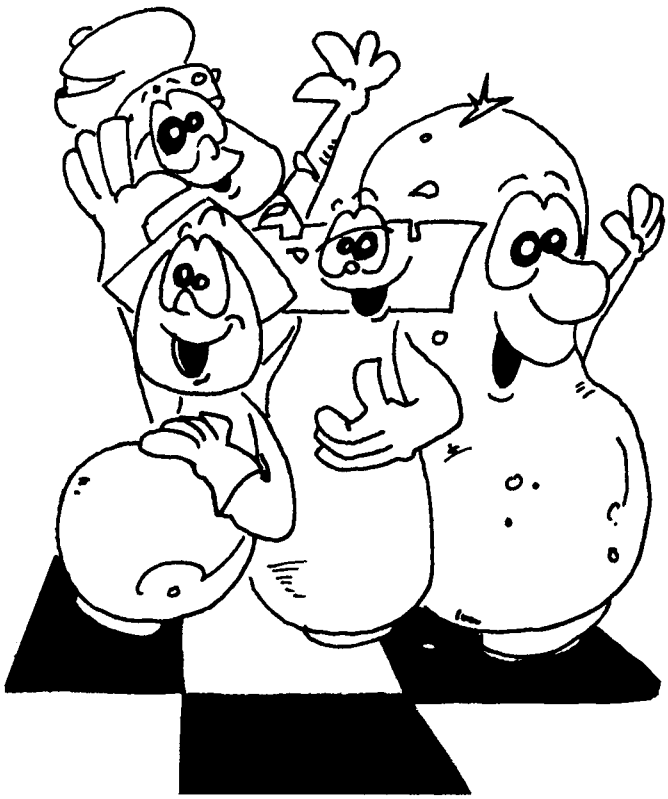
Every turn is another problem to solve, another decision to make, and another chance to go wrong.

We encourage our opponents to err by making their choices difficult.

Chess is tough. There is not always a single "right answer". Even if there is, it may be hard to find. We just have to strain our brain the best we can.

When fortune smiles and the opponent does make a mistake, we must lead the game down the *path of opportunity* that they have given us. We don't decide on which direction to go. We simply follow where their error takes us.





Our plan should always correspond to the position. We have to read the board for clues on what to do. The balance of position and the type of advantage both tell us a great deal.

Should we complicate or clarify, take chances or play solidly, open things up or keep them closed, trade down to an ending or stay in the middlegame? It all depends on the nature of the position.

The standard plans for different types of advantage have been discussed in other parts of this book. For example, if we have a material advantage, we aim for an endgame. If the opposing king is weak, we attack him. If our pieces have greater freedom, we open the position.

Whatever our advantage is, it should always be the focus of our plan. When you have an extra pawn, search for a plan that uses that pawn. When your opponent has a weakness, find a plan that exploits it.

Winning a *won game* can be difficult. It's not always obvious how to proceed when we have the advantage.

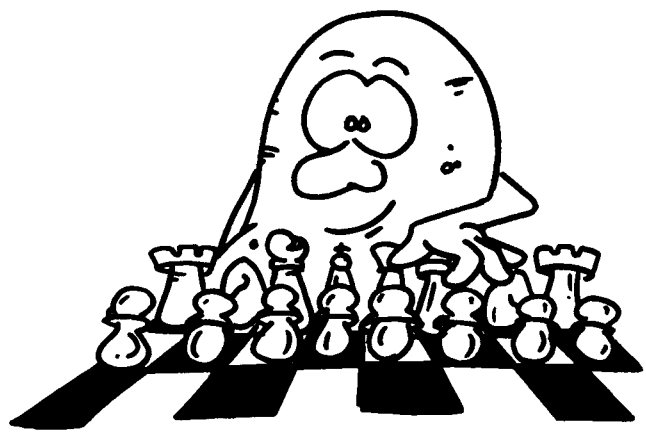
Good defenders don't play passively. Once they see their position is starting to fall apart, they refrain from awkward moves that attempt to hold it together. Instead, they make a *concession*. They give the opponent something (perhaps a pawn) to reach a stable position with active pieces.

One of the main goals when you have a winning game is to limit counterplay. Don't think only of your own plans. Try to control the situation by denying the opponent any needless activity. A lot of headaches can be avoided if you take this careful approach.

There are many kinds of advantage. Not all of them are permanent. Given enough time, a player can often repair the damage to their position.

However, it is possible to transform an advantage from one type to another. For instance, we give up an extra pawn (material) to play for an attack (safety), or we abandon a lead in development (freedom) in order to establish a strong centre (pawn structure).

A plan should always be flexible. In many positions, the only way to make progress is to convert our advantage into another form.



A chess game is dynamic. There is a continual flow of events from move one to mate. Each turn brings new changes to the position.

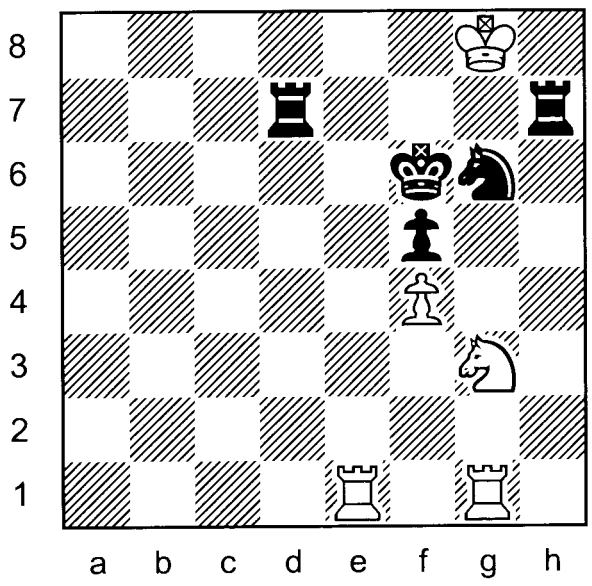
A chess move is not an isolated act. It affects more than just the one piece that moves. Everything on the board is interconnected.

Each move changes four things:

- *Some new squares are attacked (or defended) by the piece that moves.*
- *Some squares are no longer attacked (or defended) by the piece that moves.*
- *One square is vacated, clearing the lines that pass through it.*
- *Another square is occupied, creating an obstruction.*

Not all of these changes are important every turn. But any one of them could be decisive.

After so many words, it must be time for some chess! Let's go back in history for an oldie but goldie by Arabic master Al-Aldi. The year was 819!



WHITE TO MOVE
MATE IN 3

☞ *233*

CHESS LINGO

LET'S CALL IT QUITS

A game of chess can end in many ways. Everyone knows checkmate. And most players are familiar with stalemate and the other draws. But games can stop other ways too.

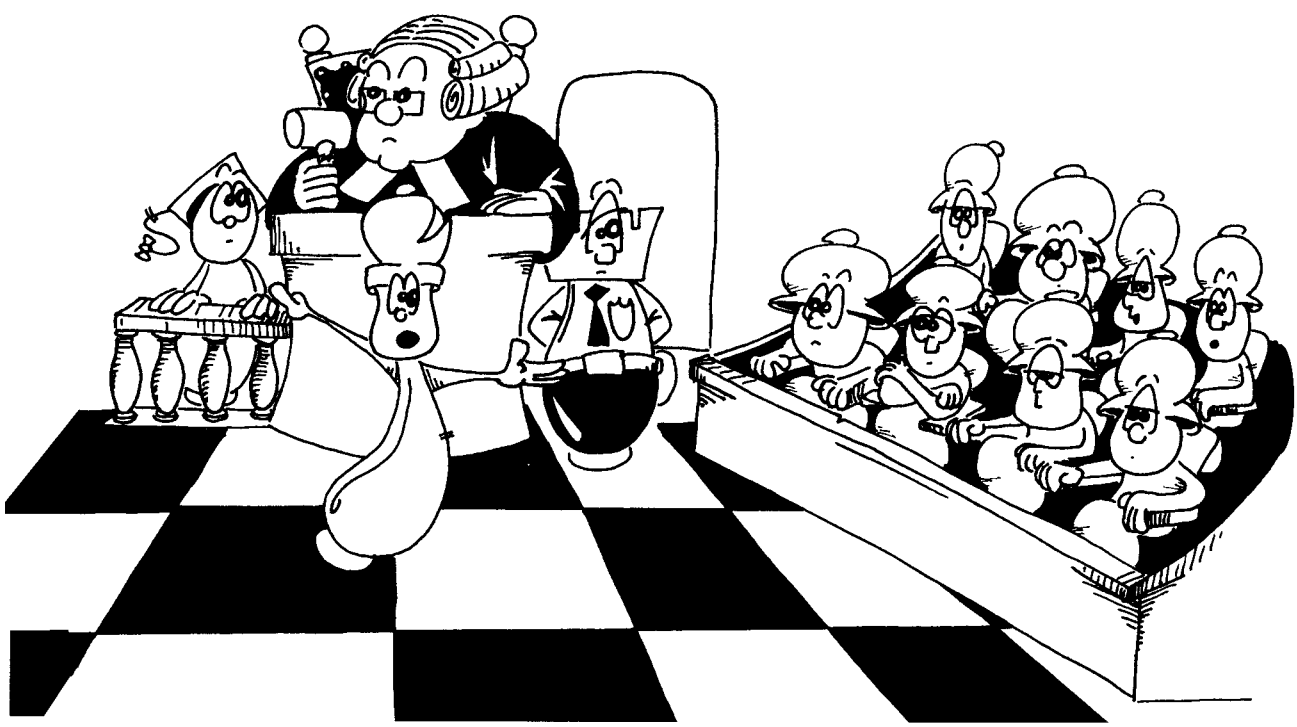
Resignation. If a player is totally lost, they don't have to sit and suffer while the opponent tortures them! They can just say "I resign" and the game is over.

A *forfeit* is something different. It happens when an official declares that a player loses. Reasons for a forfeit are failure to show up for a game or violation of the rules.

Sometimes there is not enough time to finish a game. We can deal with this situation in two ways.

The best choice is to *adjourn* the game, which means to save it for later. The position on the board is written down and then set up again when the game is *resumed*.

The other option is *adjudication*. The final position is judged by a third person and they "adjudicate" the game. They decide if you win, lose, or draw. (Only good players should do this because it takes more than just counting pieces.)



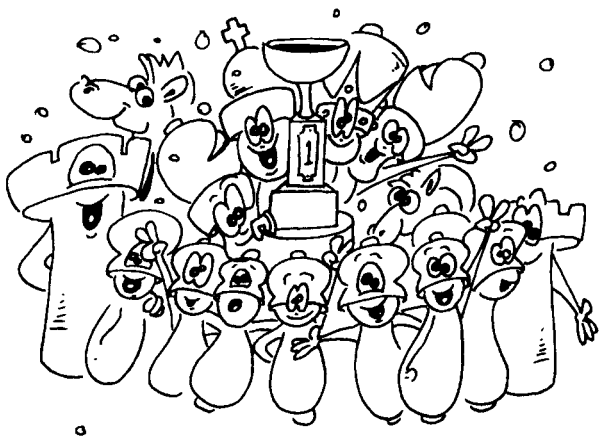
COMBO MOMBO!!

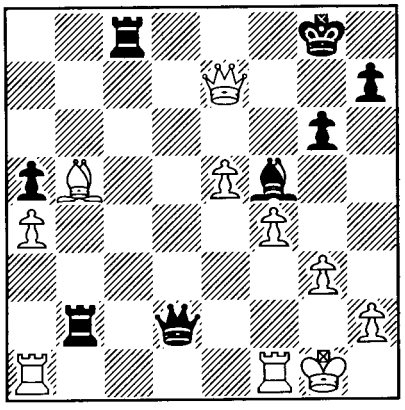
JUMBO MIX

Can you find the combinations in the following positions? Each example uses a theme from one of the last four Combo Mombos.

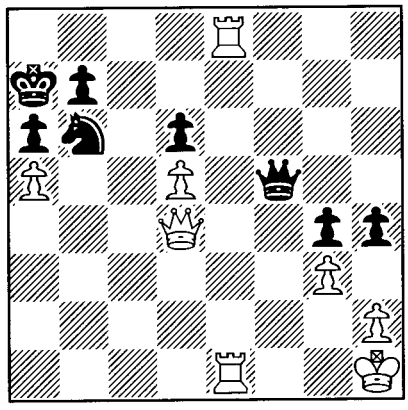
You can work on the problems as a review exercise or a quiz. Or you can just do them for fun!

☞ 239

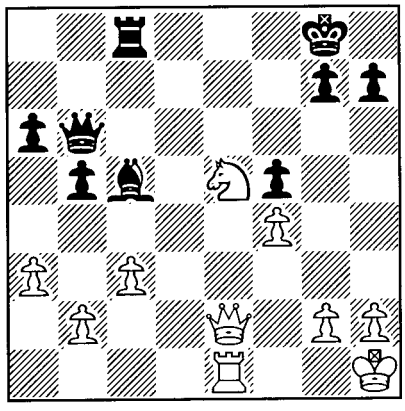




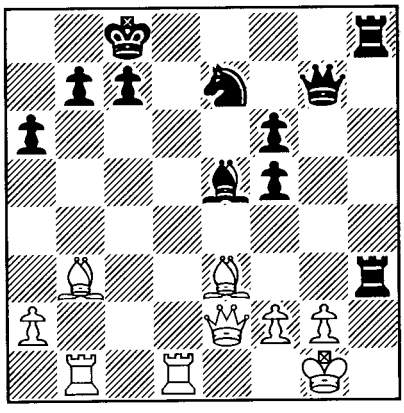
❶ WHITE TO MOVE
Make a Draw



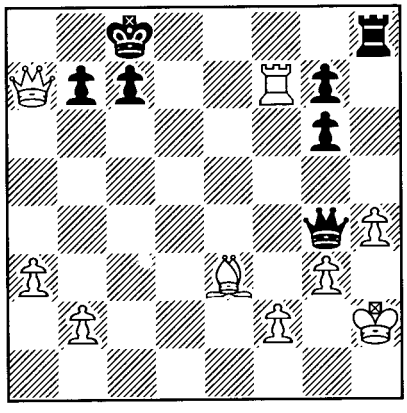
❷ BLACK TO MOVE
Make a Draw



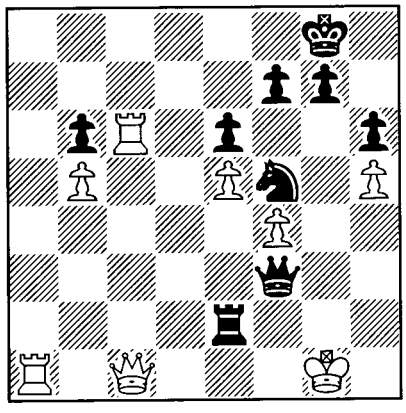
❸ WHITE TO MOVE
Win Material



❹ WHITE TO MOVE
Mate in 5

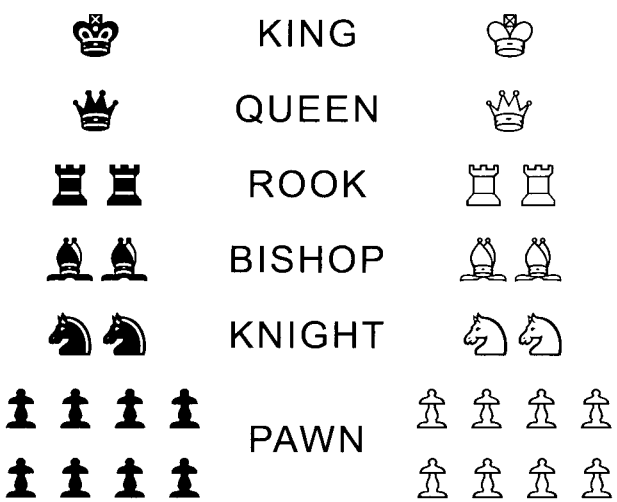


❺ BLACK TO MOVE
Make a Draw

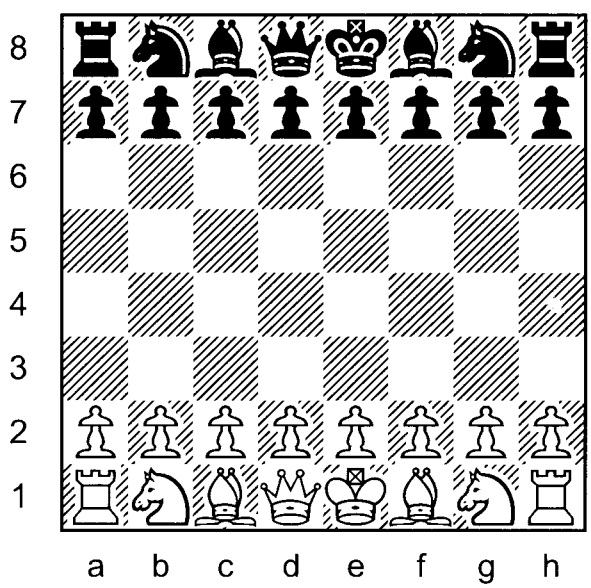


❻ WHITE TO MOVE
Make a Draw

Chess is played on a checkered board with 64 squares and 32 pieces.



The pieces start in this position:



The players take turns. White goes first. On each turn, a piece is moved from one square to another. If it lands where the opponent has a piece, then it captures that piece and removes it from the board.

There are six kinds of pieces and each has its own way of moving:

The KING moves one square in any direction, straight or diagonally.

The QUEEN moves in any direction as many squares as she wants.

The ROOK moves straight (backwards, forwards, or sideways) as many squares as he wants.

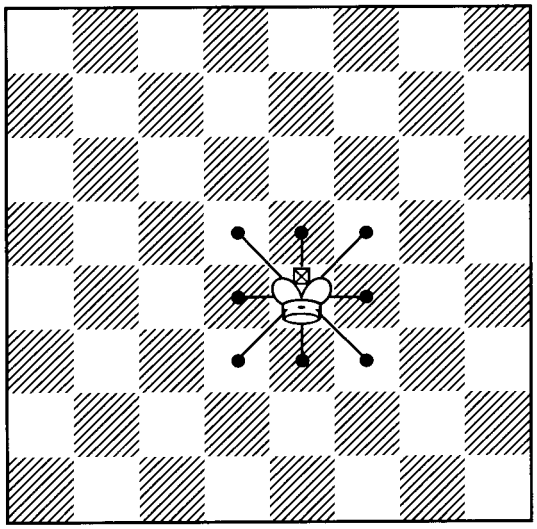
The BISHOP moves diagonally (along squares of the same colour) as far as he wants.

The KNIGHT moves like an "L", going two squares in one direction then one to the side. He always lands on a square of a different colour than the one he left, but not on a square next to him. A knight is the only piece that is allowed to hop over other pieces.

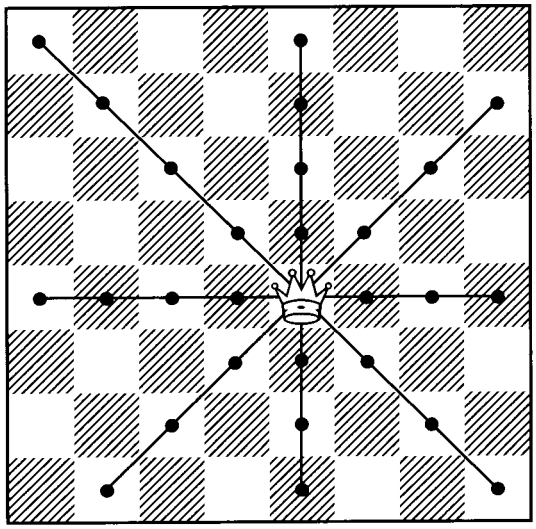
The PAWN goes one square forward when it moves normally, and one square diagonally ahead when it captures.

The *object of the game* is to capture the other player's king.

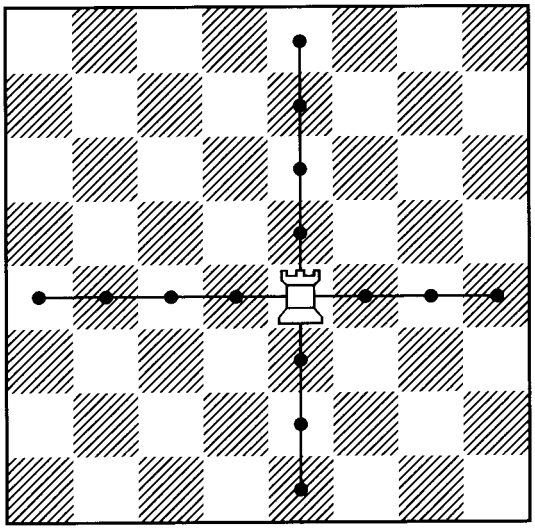
KING



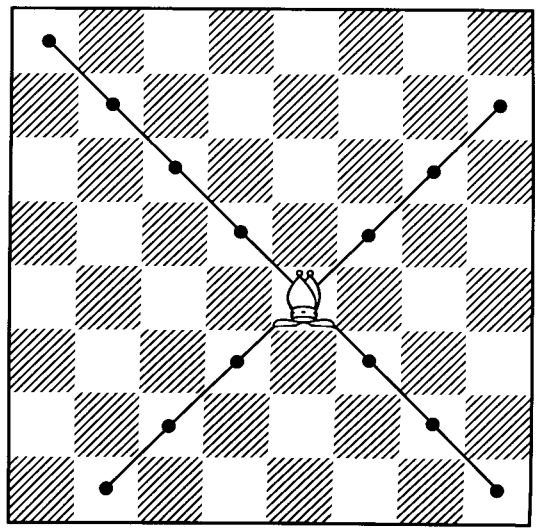
QUEEN



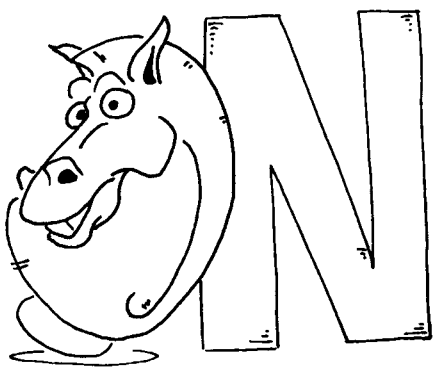
ROOK

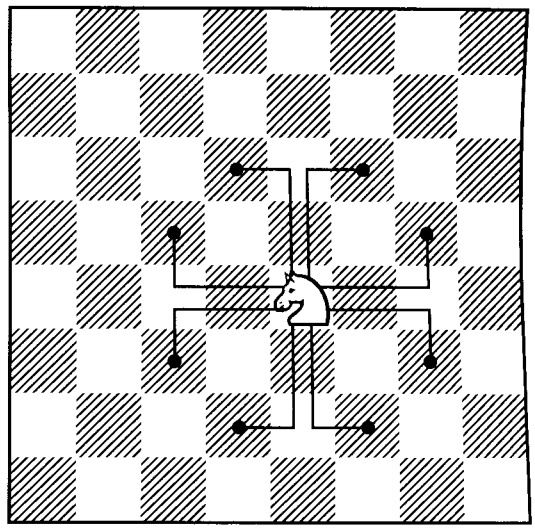


BISHOP

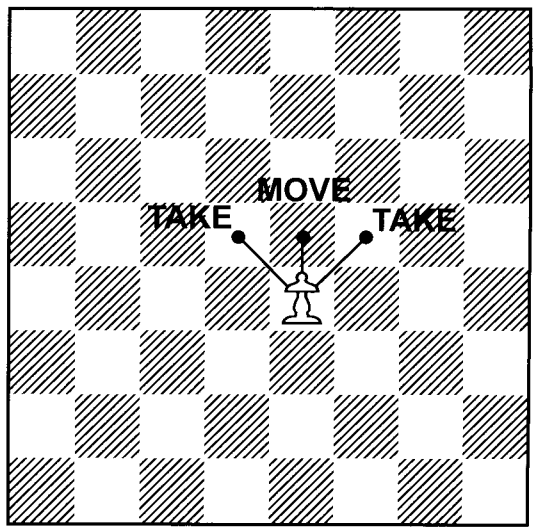


KNIGHT

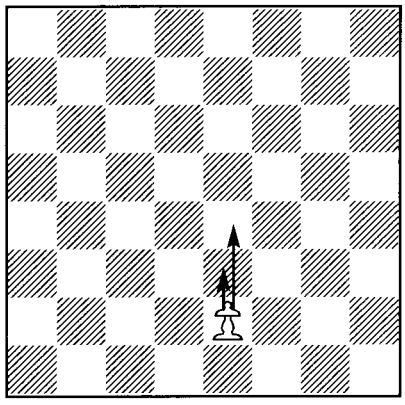




PAWN



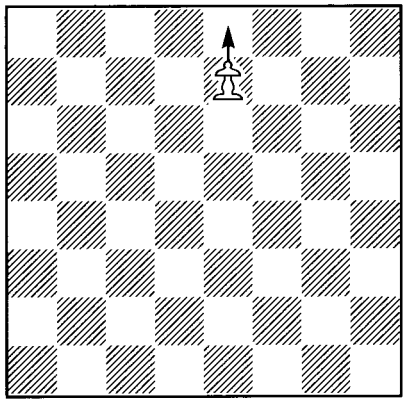
SPECIAL PAWN RULES



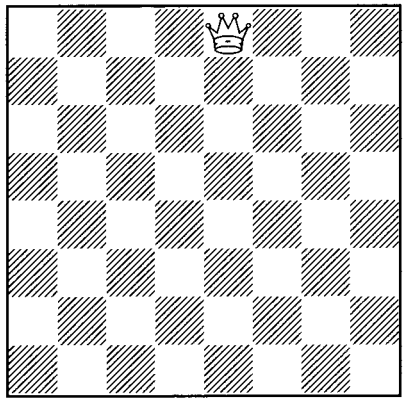
Double Leap. The normal move for a pawn is one square at a time, but all pawns are allowed to go forward two squares the first time that they move. As long as a pawn has not moved before, it has the choice of going one or two squares.

Pawns are never allowed to capture two squares diagonally.

Pawn Promotion. Pawns only go forward. All of the other pieces can go backwards. When a pawn reaches the last rank, it is promoted into another piece. The pawn may become a queen, rook, bishop, or knight, but not a king. It is possible to have more than one queen. The new piece replaces the pawn on the "promotion square".

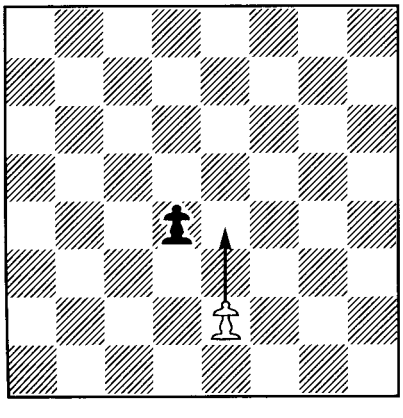


BEFORE

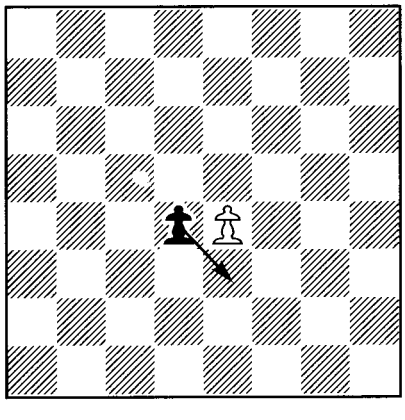


AFTER

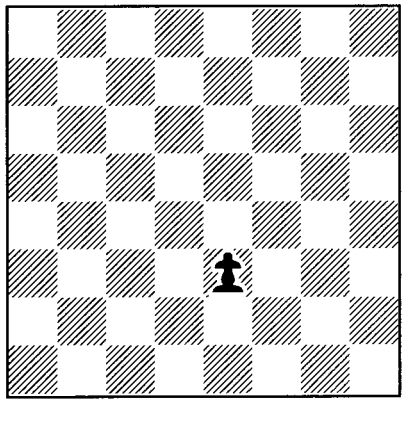
En Passant. If a pawn makes a double leap and passes over a square where it could be taken by an opposing pawn, then the opposing pawn can capture it as if the pawn just moved one square, but only on the very next turn.



BEFORE



IN PASSING



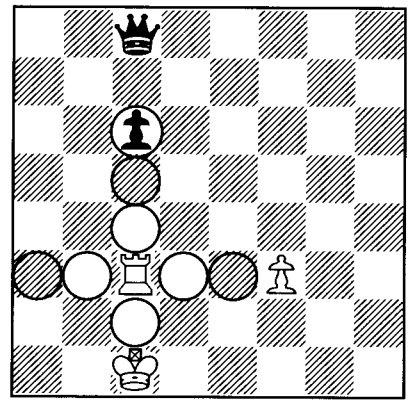
AFTER

MOVES

Queens, rooks, and bishops move along open lines as many squares as they like. But they cannot jump over other pieces. Any pieces standing in the way, their own or the opponent's, block them from moving.

In this diagram, the rook has eight possible moves, which includes taking the black pawn. It may not go to the square behind the pawn or take the queen.

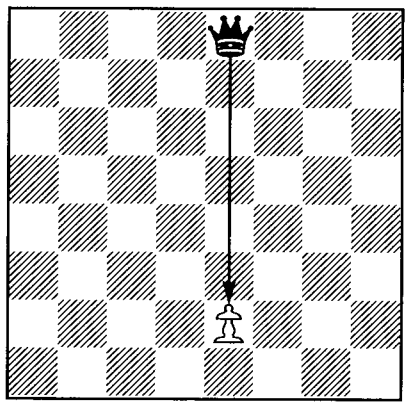
Knights cannot be blocked. They can hop over any pieces that stand between them and the square that they are moving to. Knights do not capture a piece when they jump over it.



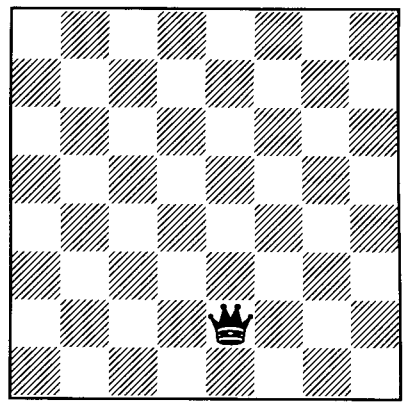
○ POSSIBLE ROOK MOVE

CAPTURES

A piece is captured when the opponent moves a piece to the same square. Captured pieces are removed from the board and are out of the game. There is no requirement to take a piece when a capture is possible. Players may not take their own pieces.



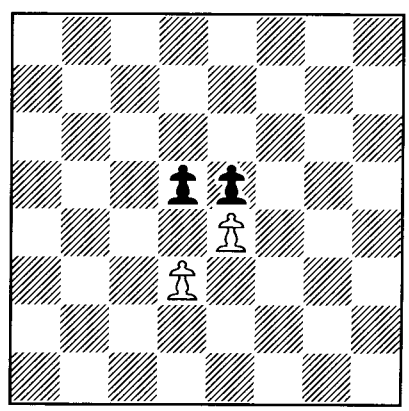
BEFORE



AFTER

The pawn is the only piece that captures differently than it moves. A pawn can advance to the square in front of it when that square is empty, but not if the other player has a piece there. A pawn can capture diagonally forward when the opponent has a piece there, but cannot go there if the square is empty.

In this diagram, the pieces have these options:
White pawn on the left can advance but not take.
White pawn on the right can take but not advance.
Black pawn on the left can either advance or take.
Black pawn on the right can neither advance nor take.



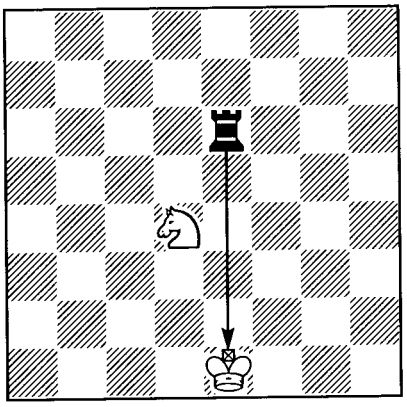
SPECIAL KING RULES

Check. A king is *in check* when the opponent can capture him on the next turn.

A king cannot be left in check. He MUST be saved immediately with a move that gets him *out of check*.

It is illegal for players to leave their own king in check or to make a move that places him in check. The game cannot be won by capturing a king that moves into check or fails to get out of check.

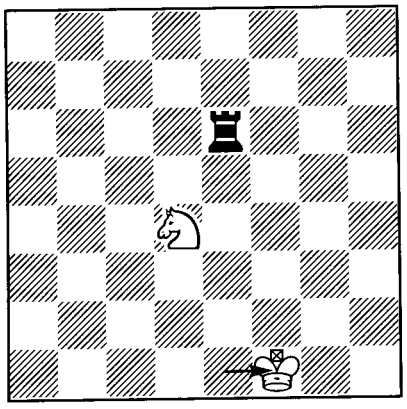
In friendly games, it is polite to say "check" when the king is checked, but there is no rule about this.



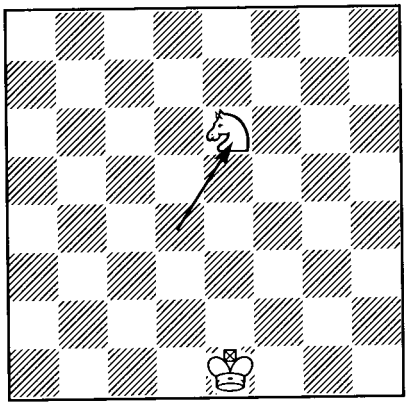
KING IN CHECK

Getting Out Of Check. There are three ways to get out of check: move the king to a safe square, capture the piece that gives check, or block the line between the king and the checking piece.

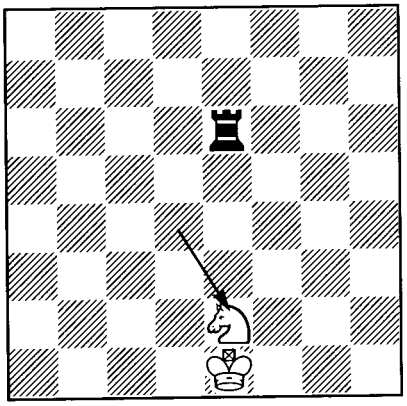
A king may capture a checking piece if he is not in check after the capture. A king may not move next to the other king.



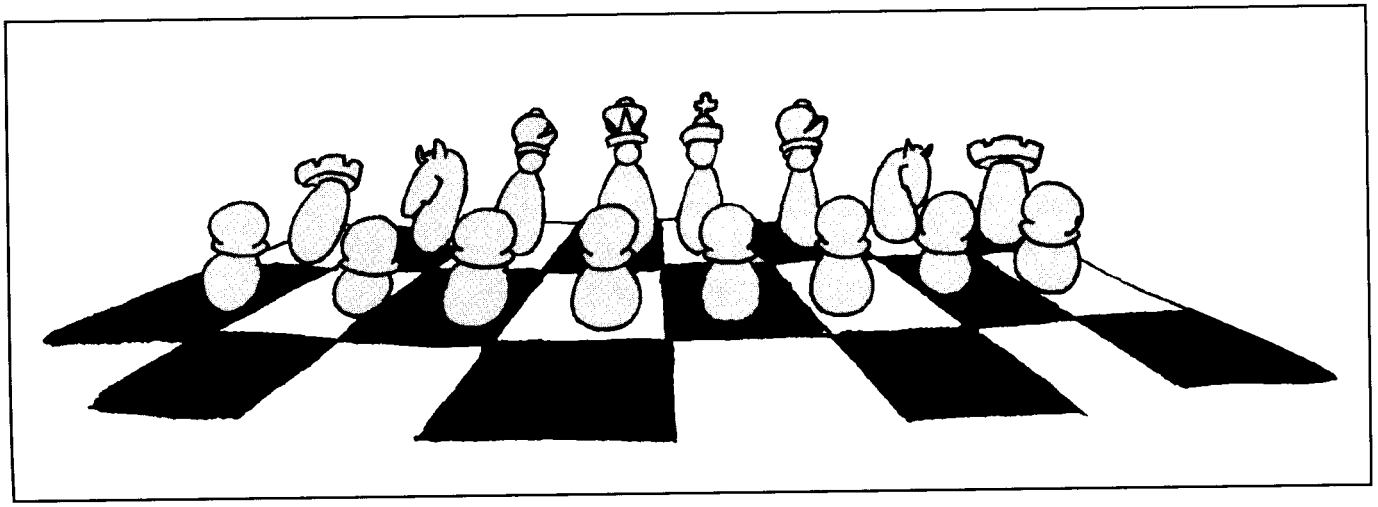
MOVE
THE KING



TAKE
THE CHECKER



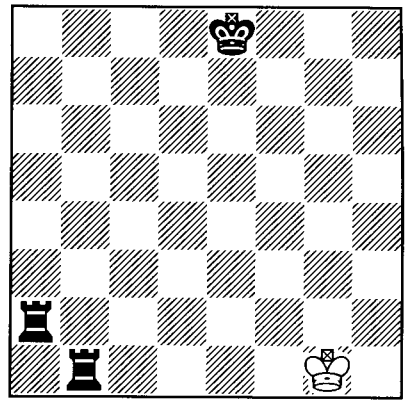
BLOCK
THE LINE



Checkmate. When a king is in check and there is no way to get out of it, he is "checkmated". The king can not escape his fate and the game is over.

The actual capture of the king never takes place on the chess board, even though that is the object of the game!

In this example, the white king is in check from one of the rooks. There is no move to block the check or to capture the checking rook. And there is no safe place to run. All five of the squares around the white king are "attacked" by the rooks. Checkmate, black wins.



CHECKMATE

Castling. Once a game, each player may make a special move called castling. It is the only time in chess when two pieces can move on the same turn.

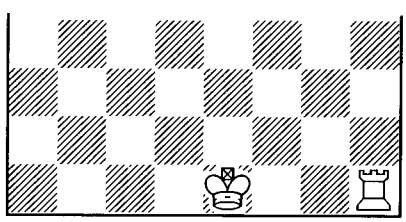
Castling is done with a king and a rook and can only be played after the pieces between them are out of the way. First, the king moves two squares to the right or left, and then the rook from that corner "hops over" to the square the king crossed.

When the king goes towards the nearer corner, he castles "short" or "kingside". The other way is called "long" or "queenside".

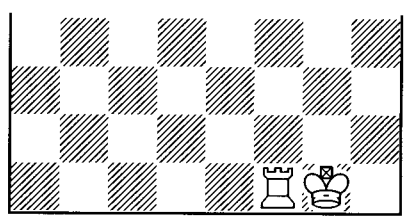
Castling is NOT allowed when:

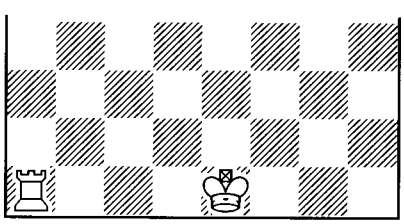
- the king or rook have moved before,
- the king is in check, or
- the king would move "through check".

The third point means that castling is prevented if the opponent is "attacking" the square that the king must cross over.

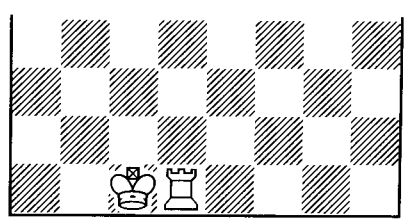


CASTLES KINGSIDE



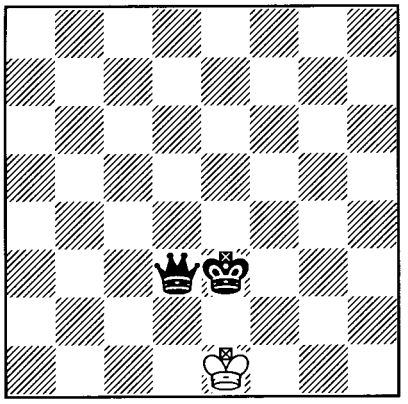


CASTLES QUEENSIDE

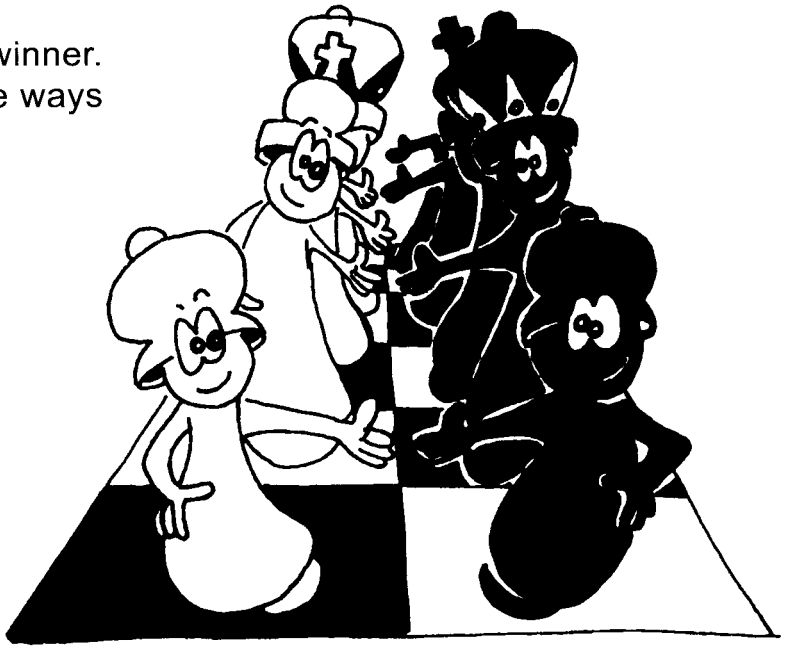


DRAWS

Not every game of chess has a winner. Ties are called draws. There are five ways that a game can end in a draw.



WHITE TO MOVE
STALEMATE



Stalemate. The game is drawn if a player has no legal moves on their turn. A stalemate is different from checkmate because a stalemated king is not in check.

No Mating Material. A game is drawn if there are not enough pieces for checkmate. There are four situations where checkmate is impossible:

- King against King
- King against King and Bishop
- King against King and Knight
- King and Bishop against King and Bishop (if bishops are on the same colour squares)

Agreement. Players may agree to call a game a draw.

The correct moment to offer a draw is just after making a move. Once the draw offer is made, it is up to the opponent to decide whether or not to accept. The offer cannot be taken back.

If the opponent agrees to the draw, the game is over. A draw offer is refused by saying no or simply by making a move.

Draw offers are only good for one turn. Once the opponent has made a move, the offer is cancelled and the game goes on.

If a player offers a draw before making a move, the opponent may wait until after the player moves to decide whether to accept. If a player offers a draw while it is the opponent's turn, the offer is still valid and may be accepted.

50 Move Rule. A draw may be claimed by either player if 50 moves in a row are made without a capture or a pawn move. This means 50 moves for each player (100 total). Every time a pawn moves or a piece is captured, the counter goes back to zero.

A player may only claim the draw on their own turn, either after the opponent has just made the 100th move or before the player is about to make the 100th move.

This rule usually only applies late in the game when one of the players is trying to checkmate their opponent's lone king.

Three Time Repetition. A draw may be claimed by either player if exactly the same position is reached three times.

For a position to count as the "same", the same kind of pieces must be on the same squares with the same possible moves (including castling and en passant). It must also be the same player's turn. The position does not have to repeat three times in a row, and it does not have to arise from repeating the same moves.

A player may only claim the draw on their own turn and before they make a move. The draw may be claimed for the current position or for the position that will appear after their intended move.

> "*Perpetual Check*" is another way for a game to end in a draw. It happens when one player keeps checking the opponent's king over and over, but without giving checkmate. There is no special rule about this kind of draw because eventually the game is drawn by either three time repetition or the 50 move rule.

OTHER RULES

Set Up. The board is placed so both players have a light square in their right-hand corner. (Pieces are called white or black. Squares are referred to as *light* or *dark.*)

The queens begin the game on their "own colour": white queen on a light square, black queen on a dark square.

Colours. Players should decide randomly who has the white and black pieces. A common method, known as the "pawn thing", is for one player to conceal a pawn in each hand, one white and one black. The opponent chooses a hand and gets that colour. If more than one game is played, colours are switched each time.

Resignation. A player may give up at any time by saying "I resign." This ends the game and the opponent wins.

Completed Move. A move is completed and cannot be taken back once a player lets go of the piece.

Illegal Moves. If an illegal move is made, the player must take it back and make a legal move instead. There is no penalty.

If it is noticed that an illegal move happened earlier in the game, the players should go back to the position where it occurred and continue the game from there. If this is not possible or the players cannot agree on the position, they should return to the last legal position that they do agree on, restarting the entire game if necessary.

Behaviour. Players are not allowed to distract or annoy their opponent in any way. This includes talking and repeatedly offering a draw.

Help. Players may not consult books, notes, or computers during a game; and they may not receive advice from other persons, whether they ask for it or not.

Touch Move Rule. If a player touches one of their own pieces, they must move it. If they touch one of the opponent's pieces, they must capture it.

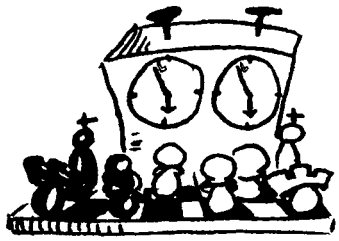
To straighten up the pieces on their squares without being required to move them, a player should first say "I adjust" (or the French expression "j'adoube").

If a player touches a piece that cannot legally move, there is no penalty. They simply move another piece. There is also no penalty for touching an opponent's piece that cannot be legally captured.

Touch move is an optional rule, usually used in serious games. Players should agree before the game whether they are playing "touch move" or not.

Chess Clocks. There are many special rules for games where chess clocks are used. Some of the rules only apply to certain time limits (standard, active, or blitz).

Tournament regulations concerning clocks and time limits are complicated and they often change. Only a few basic rules are given here:



- A player loses the game if they do not make the required number of moves within the time limit.

  The exception is when the opponent only has a king remaining. The game is drawn in that case. A player may never win on time with just a king.

  (The exact rule is: A game is drawn when a player runs out of time and the opponent cannot possibly give checkmate, even with the help of bad moves.)

- The right way to offer a draw is: make a move, offer the draw, press the clock.
- Players must press the button on the clock with the same hand they use to make their move. They may not pick up the clock or punch the button hard.
- The clock may only be stopped if a tournament director (referee) is not present and the player is going to find one.

Kiril's Rule. CHESS RULES!

CHESS MANNERS

In competitions, it is customary to shake hands with your opponent before and after a game.

Being courteous and playing quietly is always a good idea. Try never to distract other players.

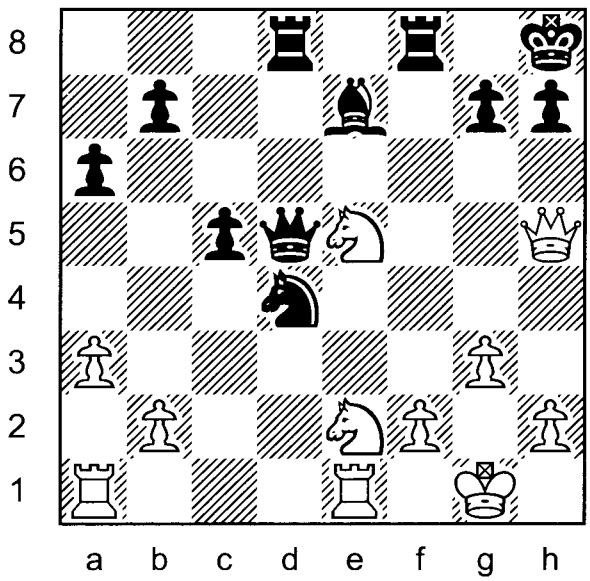
When there's a dispute, stay calm and tell the officials what happened. They will do their best to be fair. If a decision goes against you, accept it gracefully. Don't forget, it's only a game.

Chess is supposed to be fun for both players. The final result is not the most important thing. Win or lose, be a good sport!

COMBO MOMBO!!

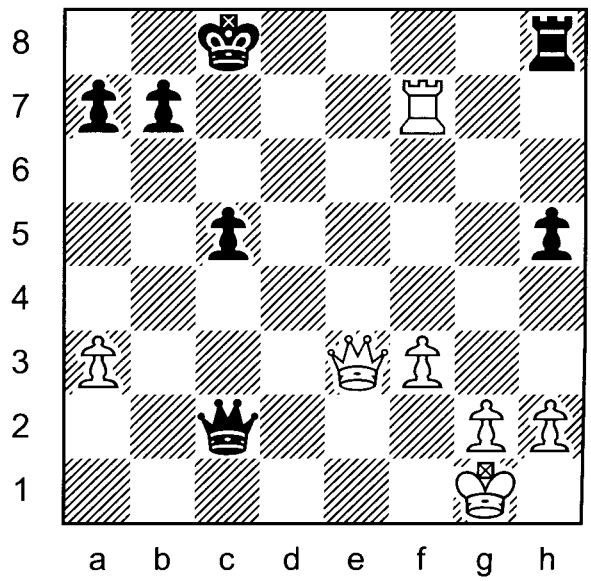
EXTRA SPECIAL

☞ 239



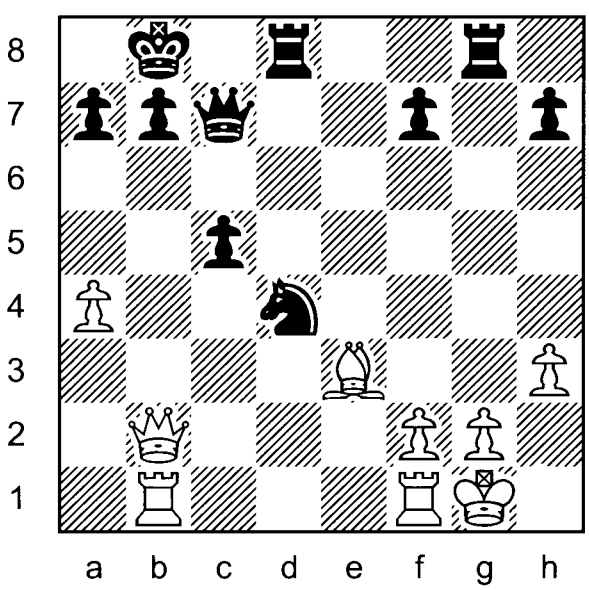
KNIGHT FORK

WHITE TO MOVE ❶ BLACK TO MOVE
Win Material Win Material



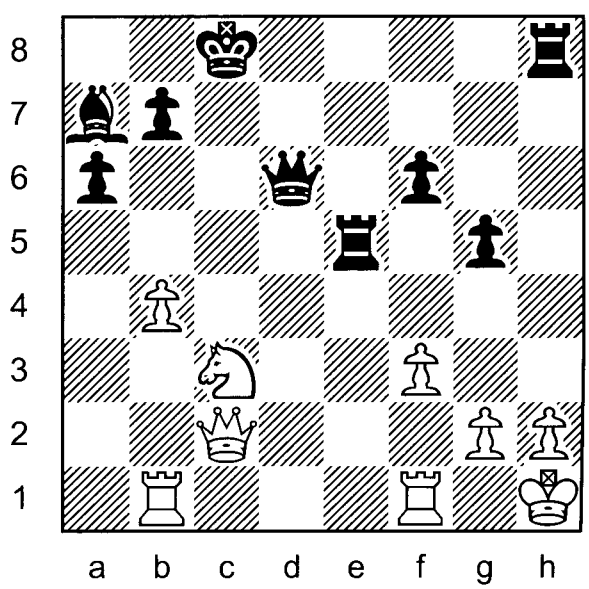
QUEEN FORK

WHITE TO MOVE ❷ BLACK TO MOVE
Mate in 3 Win Material



PIN

WHITE TO MOVE ❸ BLACK TO MOVE
Win Material Mate in 2



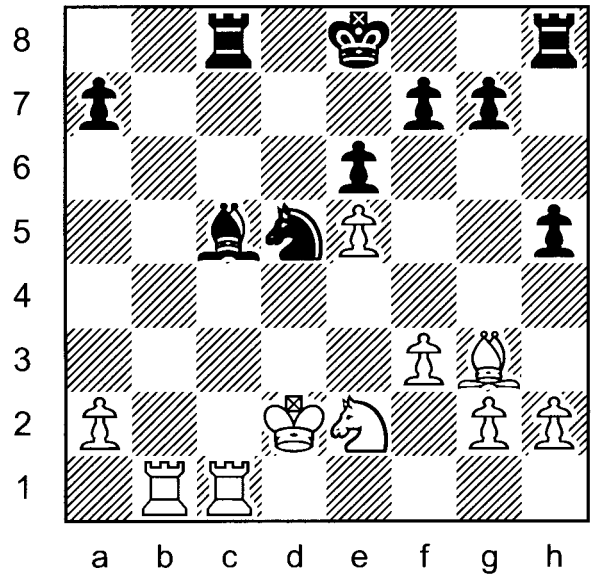
DISCOVERED CHECK

WHITE TO MOVE ❹ BLACK TO MOVE
Win Material Win Material

COMBO MOMBO !!

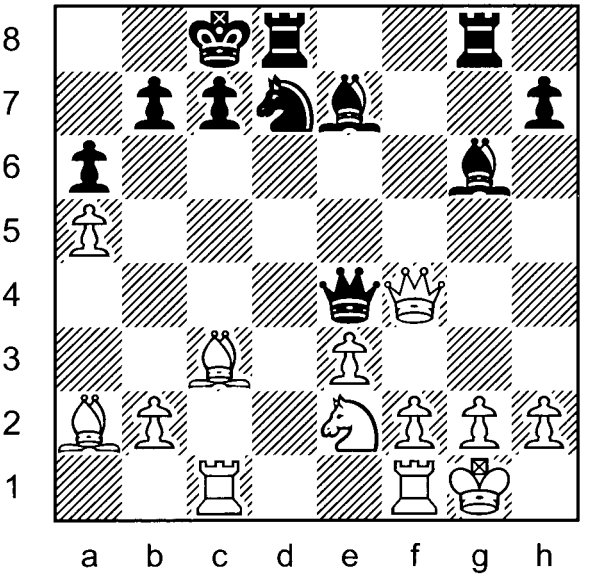
EXTRA SPECIAL

☞ 240



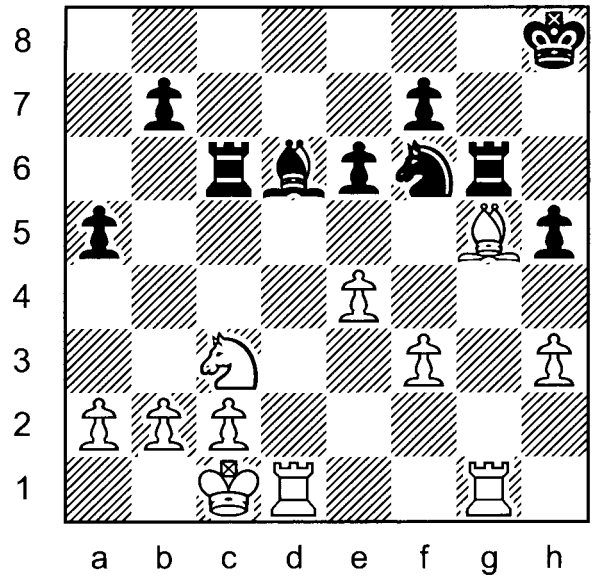
X-RAY

WHITE TO MOVE ❶ BLACK TO MOVE
Win Material Win Material



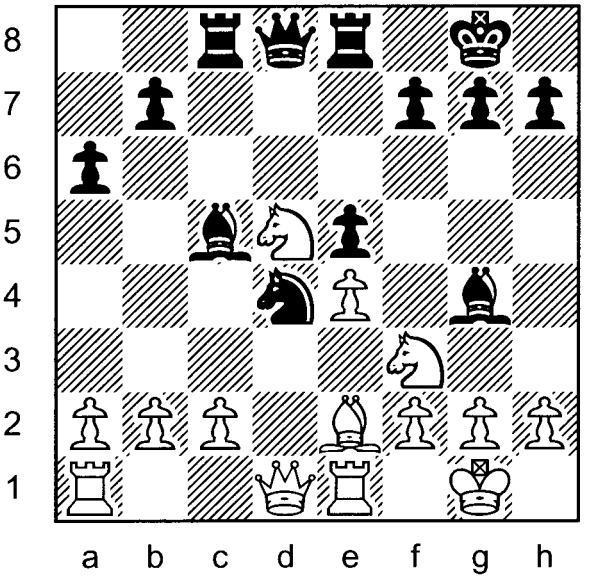
DOUBLE CHECK

WHITE TO MOVE ❷ BLACK TO MOVE
Mate in 2 Mate in 3



FORK

WHITE TO MOVE ❸ BLACK TO MOVE
Win Material Win Material



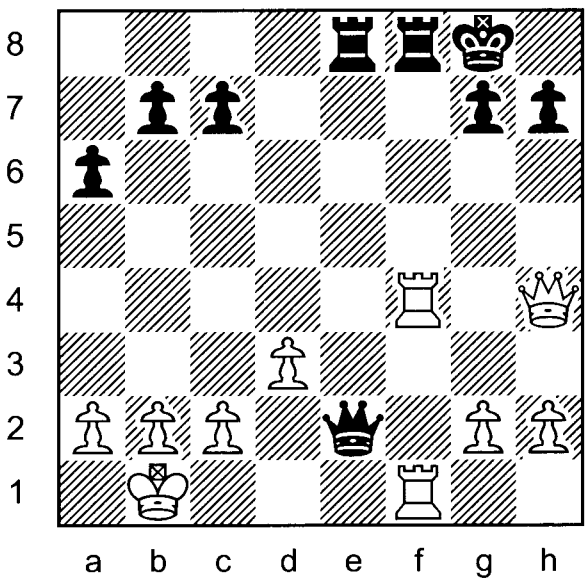
DISCOVERED ATTACK

WHITE TO MOVE ❹ BLACK TO MOVE
Win Material Win Material

COMBO MOMBO!!

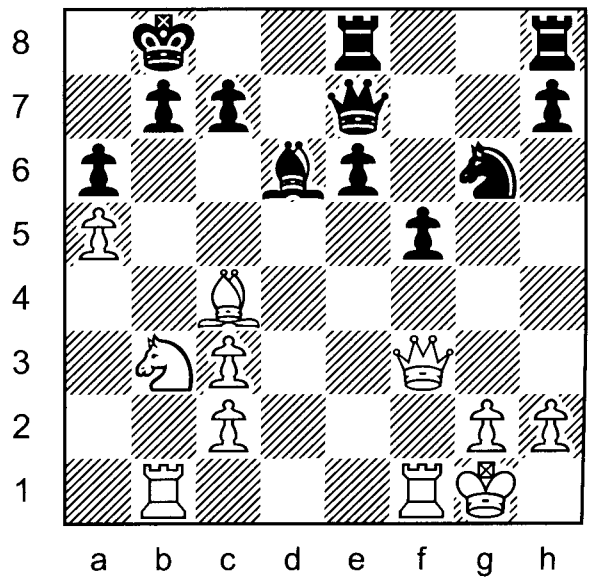
EXTRA SPECIAL

☞ 240



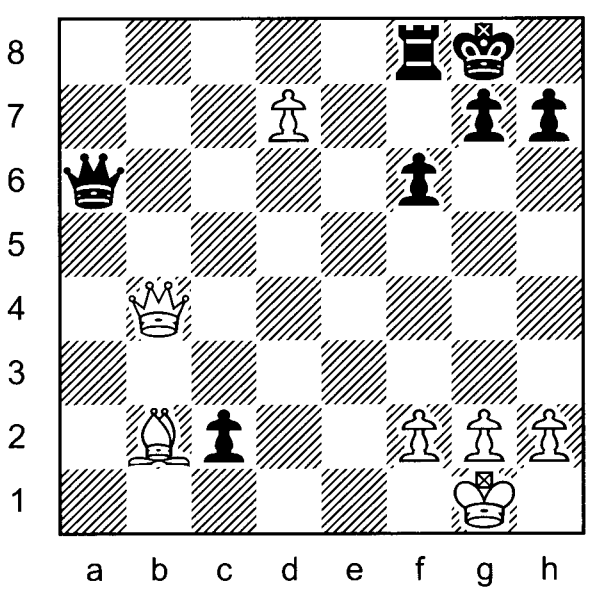
BACK RANK

WHITE TO MOVE ❶ BLACK TO MOVE
Mate in 5 Mate in 3



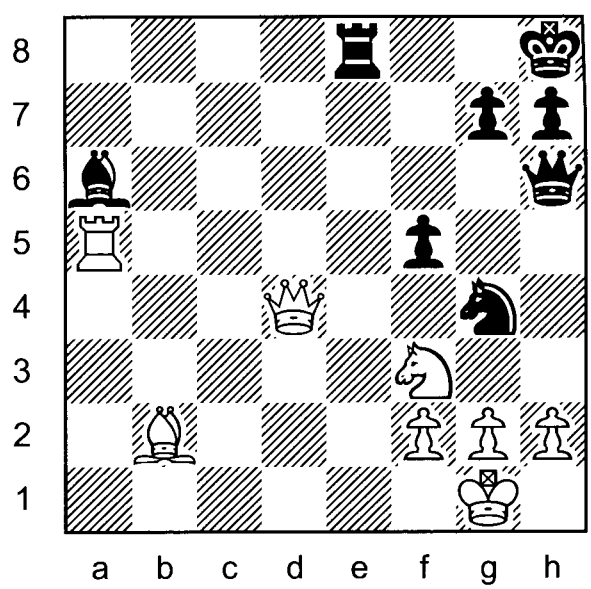
DOUBLE ATTACK

WHITE TO MOVE ❷ BLACK TO MOVE
Win Material Win Material



PROMOTION

WHITE TO MOVE ❸ BLACK TO MOVE
Win Material Mate in 3



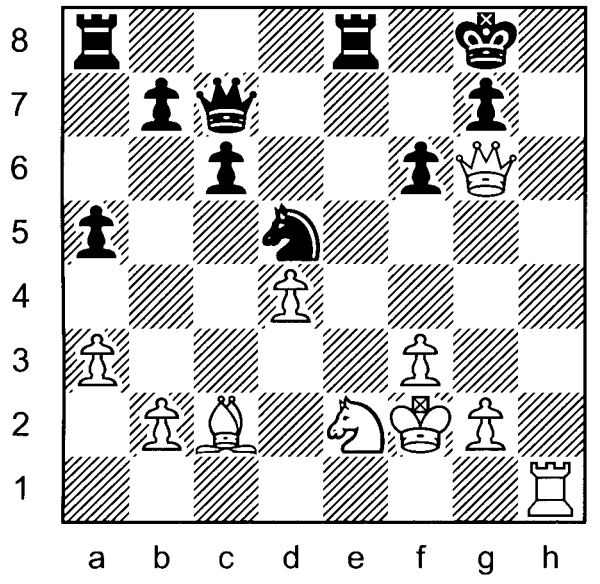
OVERLOAD

WHITE TO MOVE ❹ BLACK TO MOVE
Win Material Mate in 2

COMBO MOMBO !!

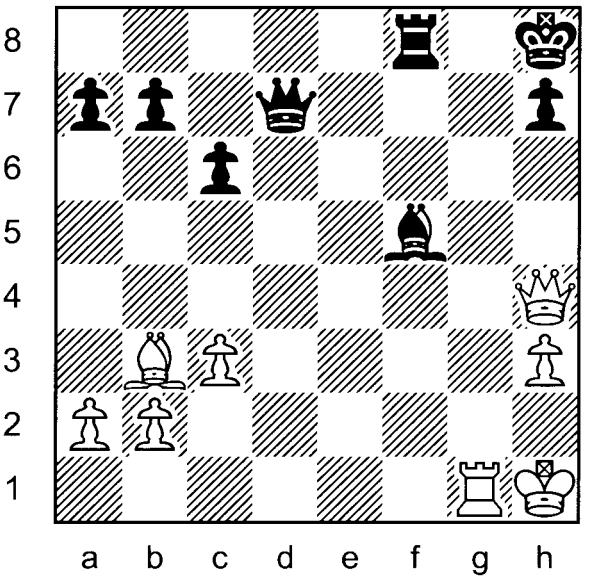
EXTRA SPECIAL

☞ 240



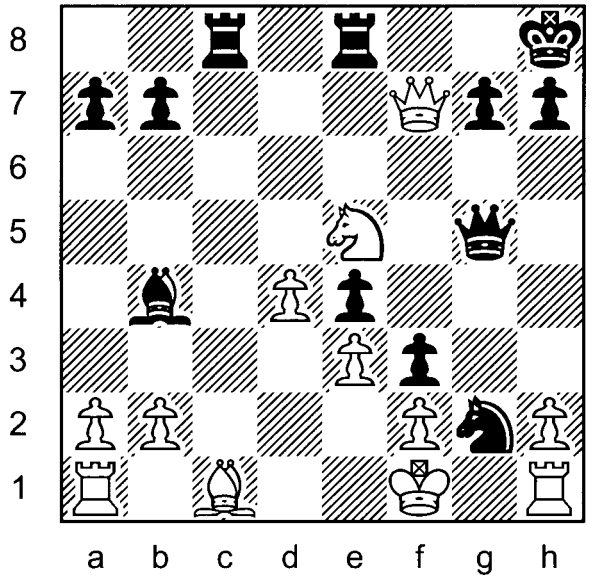
DECOY

WHITE TO MOVE ❶ BLACK TO MOVE
Mate in 2 Win Material



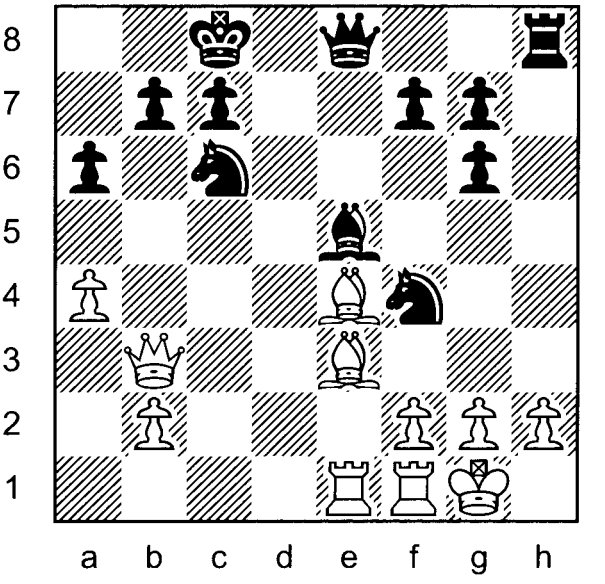
DEFLECTION

WHITE TO MOVE ❷ BLACK TO MOVE
Mate in 2 Win Material



SQUARE CLEARANCE

WHITE TO MOVE ❸ BLACK TO MOVE
Win Material Mate in 2



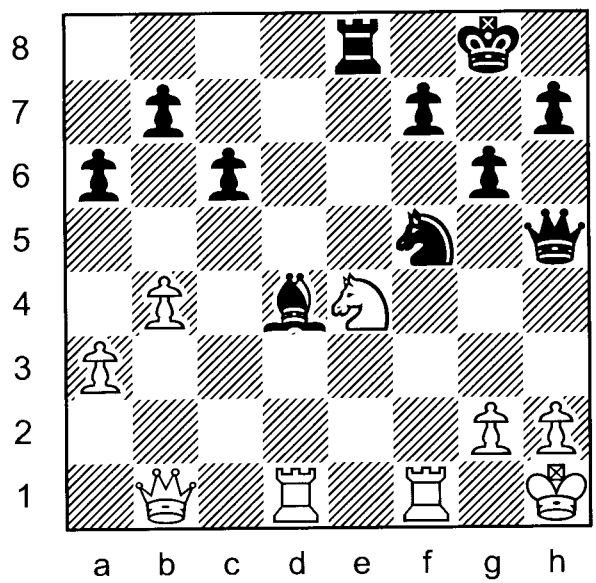
LINE CLEARANCE

WHITE TO MOVE ❹ BLACK TO MOVE
Win Material Mate in 6

COMBO MOMBO !!

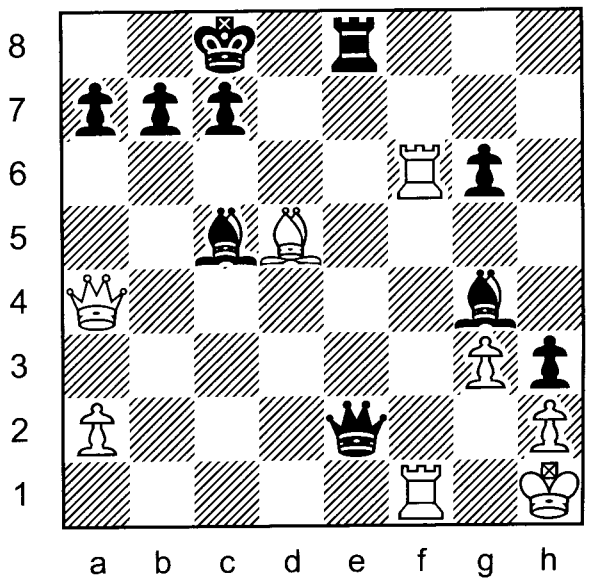
EXTRA SPECIAL

☞ 241



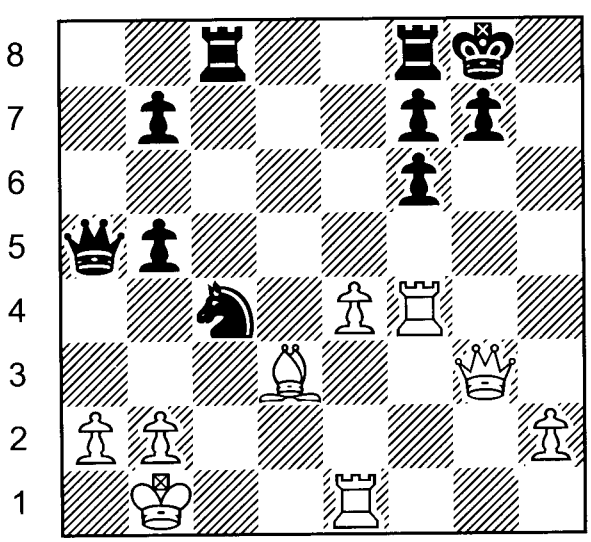
DESTRUCTION

WHITE TO MOVE ❶ BLACK TO MOVE
Win Material Win Material



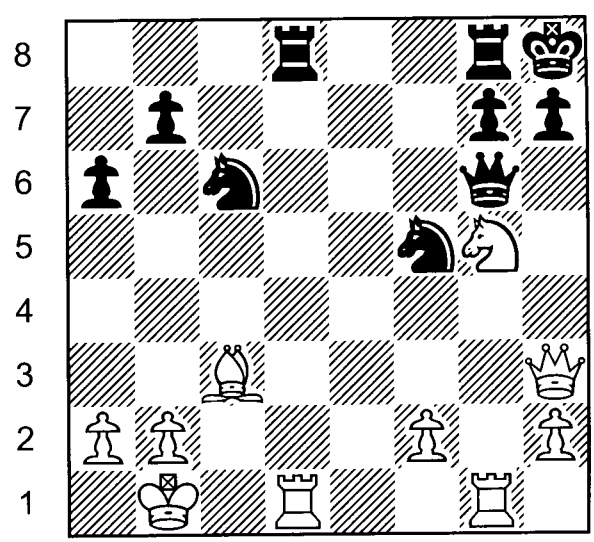
OBSTRUCTION

WHITE TO MOVE ❷ BLACK TO MOVE
Win Material Mate in 2



SCI-FI (SIDE FILE) MATE

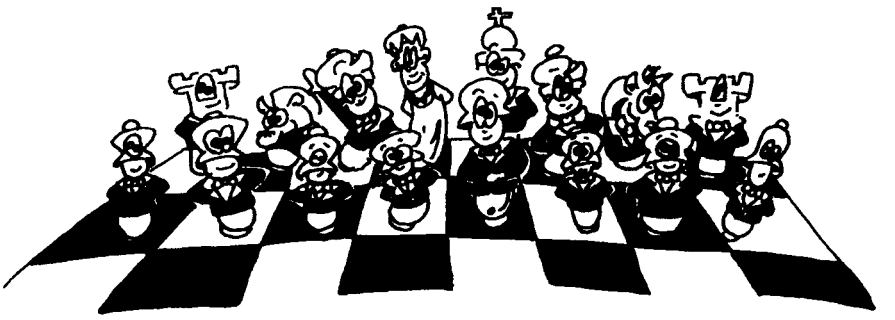
WHITE TO MOVE ❸ BLACK TO MOVE
Mate in 3 Mate in 3



SMOTHERED MATE

WHITE TO MOVE ❹ BLACK TO MOVE
Mate in 2 Mate in 8

CHESS OPENINGS



ITALIAN OPENING
1.e4 e5 2.Nf3 Nc6 3.Bc4

Giuoco Piano 3...Bc5
Two Knight's Defence 3...Nf6

SCOTCH GAME
1.e4 e5 2.Nf3 Nc6 3.d4

FOUR KNIGHTS GAME
1.e4 e5 2.Nf3 Nc6 3.Nc3 Nf6

SPANISH OPENING (Ruy Lopez)
1.e4 e5 2.Nf3 Nc6 3.Bb5

RUSSIAN DEFENCE (Petroff)
1.e4 e5 2.Nf3 Nf6

PHILIDOR DEFENCE
1.e4 e5 2.Nf3 d6

BISHOP'S OPENING
1.e4 e5 2.Bc4

KING'S GAMBIT
1.e4 e5 2.f4

DANISH GAMBIT
1.e4 e5 2.d4 exd4 3.c3

SICILIAN DEFENCE
1.e4 c5

The Dragon 2.Nf3 d6 3.d4 cxd4
4.Nxd4 Nf6 5.Nc3 g6

FRENCH DEFENCE
1.e4 e6 2.d4 d5

CARO-KANN DEFENCE
1.e4 c6 2.d4 d5

SCANDINAVIAN DEFENCE
1.e4 d5

ALEKHINE DEFENCE
1.e4 Nf6

NIMZOVICH DEFENCE
1.e4 Nc6 2.d4 d5

PIRC DEFENCE
1.e4 d6 2.d4 Nf6 3.Nc3 g6

MODERN DEFENCE (The Rat)
1.e4 g6 2.d4 Bg7

QUEEN FIANCHETTO DEFENCE
1.e4 b6 2.d4 Bb7

QUEEN'S GAMBIT

1.d4 d5 2.c4

Declined 2...e6

Accepted 2...dxc4

SLAV DEFENCE

1.d4 d5 2.c4 c6

DUTCH DEFENCE

1.d4 f5

KING'S INDIAN DEFENCE

1.d4 Nf6 2.c4 g6

GRUNFELD DEFENCE

1.d4 Nf6 2.c4 g6 3.Nc3 d5

QUEEN'S INDIAN DEFENCE

1.d4 Nf6 2.c4 e6 3.Nf3 b6

NIMZO-INDIAN DEFENCE

1.d4 Nf6 2.c4 e6 3.Nc3 Bb4

CATALAN OPENING

1.d4 Nf6 2.c4 e6 3.g3

BUDAPEST DEFENCE

1.d4 Nf6 2.c4 e5

BENONI DEFENCE

1.d4 c5

TROMPOWSKY ATTACK

1.d4 Nf6 2.Bg5

TORRE ATTACK

1.d4 Nf6 2.Nf3 e6 3.Bg5

LONDON SYSTEM

1.d4 d5 2.Nf3 Nf6 3.Bf4

ENGLISH OPENING

1.c4

RETI OPENING

1.Nf3

LARSEN OPENING

1.b3

POLISH OPENING (Orangutan)

1.b4

BIRD OPENING

1.f4

QUEEN KNIGHT ATTACK

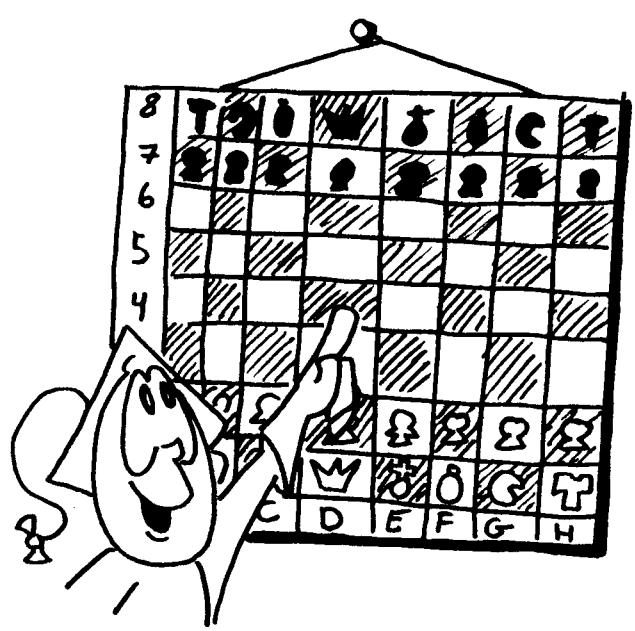
1.Nc3

KING FIANCHETTO OPENING

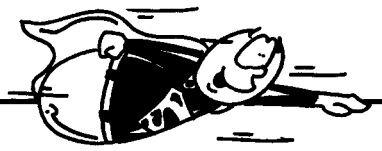
1.g3

THE SPIKE

1.g4



Look, up in the sky.
Is it a bird? Is it a plane?
No, it's Superpawn!



SOLUTIONS

BASIC MATES

page 16

There are lots of "right" ways to regroup the rooks. Here are a few:

1.Rg1 Ke5 2.Rgg4 Kd5 3.Rf5+ Ke6 4.Rgg5 Kd6 5.Rf6+

1.Rh1 Ke5 2.Ra4 Kf5 3.Rh5+ Kg6 4.Rb5 Kf6 5.Ra6+

1.Ke3 Ke5 2.Rc5+ Kd6 3.Ra5 Ke6 4.Rb4 Kd6 5.Rb6+

DOWN TO THE LAST PAWN

page 21 (from diagram on page 18)

1...Kd7? 2.Kd5! taking the opposition.
Following 2...Ke7 3.Ke5, the position is the same as after 1...Ke7 2.Ke5 (discussed in lesson).

1...Kf7? 2.Kd5! Now 2...Ke7 3.Ke5 is the same again as 1...Ke7 2.Ke5. And white also wins after 2...Kf6 3.Kd6! Kf7 4.e5 Ke8 5.Ke6 Kf8 6.Kd7.

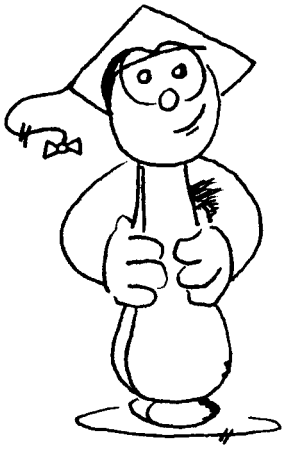
page 22

1.Kc1! In order to draw, white must be able to take the opposition when the black king advances. From c1, the white king is ready for 1...Kc4 2.Kc2! and 1...Kd4 2.Kd2! (1...d4 is met by 2.Kd2.)

By moving to c1, the white king takes the "distant opposition" (kings on the same file with 3 empty squares in between). Other white moves lose:

1.Kc2? Kc4! 2.Kd2 Kd4 3.Kc2 Ke3
1.Kd2? Kd4! 2.Ke2 Kc3
1.Ke2? Kc4! 2.Ke3 Kc3! or 2.Kd2 Kd4!
1.Ke1? Kc4!

THREE KEYS TO STRATEGY



page 26 left column:

An interesting continuation is 4...Kf7 5.Na4 Ke8 6.Bc7! Kd7 7.Be5 g6 8.Nc5+ Kc8 9.h4 h5 10.Kg1! and the black king has to give up his protection of the b-pawn.

page 26 right column:

3.Rd7+!

3...Ke6 4.Qe7#
3...Ke8 4.Qe7#
3...Kg8 4.Qxg7#
3...Kf8 4.Qxg7+ Ke8 5.Qe7#
(*or 4.Qe7+*)

page 31

a. White is ahead in material, with a rook and pawn for a knight. (5 + 1 > 3)

b. The black king is safe. The white king is in danger because black has several attackers, and white may not have enough defenders nearby. The pawn at h3 may also help black to open lines.

c. Black has an advantage in freedom. The black pieces are all excellently placed. White still has 3 unmoved pieces (Ra1, Bc1, Qd1).

d. 1.Bxf4! This move is best for three reasons:

1) It eliminates an attacker which is good when your king is in danger.
2) It trades pieces which is good when you are ahead in material.
3) It brings out the bishop which is good because it helps white to free the rook on a1.

After 1...Bxf4, white plays to trade more pieces with 2.Re1! (2...Be5 3.Qd5!). White has a winning advantage.

Other first moves:

1.Qg4!? A good idea. 1...Qxg4 2.hxg4 Ne2+
3.Nxe2 Rxe2 4.c3 Ne5 5.f3
White stands better but still has work to do.

1.Be3?! Nxh3+!
2.gxh3 Qxh3 Black wins.
2.Kh1 Nxf2+!
3.Bxf2 Qh6+ 4.Kg1 Qh2#
3.Rxf2 Qe3 4.Rf3 is equal.

1.g3 Qxh3!?
2.gxf4? Re6! Black stands better.
(3.Qd3 Rg6+ 4.Qxg6 fxg6 5.Be3 Nd4!
6.Bxd4 Qg4+ 7.Kh1 Qxf4! 8.Kg2 Qg4+
9.Kh1 Qh3+ 10.Kg1 Qh2#)
2.Bxf4! Bxf4
3.gxf4? Re6! Black wins.
3.Re1! White stands better.

1.Qf3 Nd4! White is still better but this is too tricky.

e. 1...Nxh3+! Black wins.

2.Kh1 Nxf2+!
3.Rxf2 Qe1+
4.Qxe1 Rxe1+ 5.Rf1 Rxf1#
4.Rf1 Qh4+ 5.Kg1 Bc5+
6.Rf2 Qxf2+ 7.Kh1 Qh4#
3.Kg1 Nxd1 Black wins.
4.Rxd1 Qe5! 5.Bd2 Bc5+
6.Kh1 Qh4#
6.Kf1 Qf5+ 7.Bf4 Qxf4#
2.gxh3 Qxh3 (threatens ...Qh2#)
3.f4 Bc5+ 4.Rf2 Qg3+
5.Kf1 Qxf2#
5.Kh1 Bxf2 6.Qf1 Re1! 7.Bd2 Qh3#
3.Re1 Qh2+ 4.Kf1 Qh1#
3.Qxd6 cxd6 4.Bf4

This is the best try. White has a rook and bishop for a queen and pawn. (5+ 3 < 9 + 1) But the white king is still in danger. Black wins with 4...Nd4! (5.f3 Re6 6.Rad1 Nxf3+ 7.Kf2 Nh4 8.Rg1 Qf3#)

ONE PAWN DRAWS

page 34

White wins by approaching the pawn on the side away from the black king:
1.Kd6! d3 2.Kc5 Ke3 3.Kc4 d2 4.Kc3 Ke2 5.Rxd2+

Black draws after 1.Ke6? d3! but not after 1.Ke6? Ke3? 2.Kd5! d3 3.Kc4 d2 4.Kc3. The defender should always use their king to delay the approach of the opposing king.

page 36

Any pawn that is not a centre pawn (on d or e files) is a "*wing pawn*".
The names of the pawns in the drawing are:
front: Elvis Pawnsley, Kiril, Moe, Larry
back: Frizoon LePawn, Lily, Ping Lee
This will not help you win an endgame!

page 37

With the white king starting on e1:
1...Ka1 2.Qc3+ Kb1 3.Kd2 a1=Q 4.Qc2#
1...Kc1 2.Qc3+ (*2.Qxa2? stalemate*) Kb1 3.Kd2

page 38

With the white king starting on a5:
1.Qb2! Kd1 2.Qd4+
2...Kc1 3.Kb4 Kb1 4.Kb3! c1=Q
5.Qd3+ Ka1 6.Qa6+ Kb1 7.Qa2#
2...Ke1 3.Qc3+ Kd1 4.Qd3+ Kc1 5.Kb4 Kb2
6.Qd2 Kb1 7.Kb3 c1=Q 8.Qa2#

PIN TO WIN part 1

page 51

#10
1.Rg3 pinning the queen to the king and threatening 2.Rxg5+ (1...fxg3 2.Qxg5+).

#11
1.Qb5! threatening 2.Qxb7#
1...b6 2.Qxc6+ Kb8 3.Qc7+ Ka8 4.Bf3+
1...Rde8 2.Qxb7+ Kd8 3.Qa8+

SUPERKING

page 58 (after 1.Kh2 Bc8 2.g4 Bxd7 3.gxh5 gxh5)

4.Qg5+ Kh8 5.Qxh5+ Kg7 6.Rg4#

other lines from the diagram:

1.Kh2 Bc8 2.g4 Bb7!? 3.Rd3!

1.Kh2 Bc8 2.g4 hxg4 3.Ng5
3...Bxd7 4.h5 g3+ 5.fxg3
3...g3+ 4.Kxg3 Bxd7 5.Kh2!
(*to stop ...Qh1*)

page 59

1...Kg6 2.Bc1 Kh5 3.Bd2 Kg4 4.Bc1 hxg2+ 5.Rxg2 Kh3 6.Be3 Bxe3 7.a7 Bxg2#

Black loses on 1...hxg2+? 2.Rxg2 Bxg2+ 3.Kxg2 (or 2...Kg6 3.h3 Kh5 4.Kh2 Bxg2 5.Kxg2).

Black draws with 1...Bxg1 2.Kxg1 Bxg2 (or 2...hxg2).

TIME FOR A TEMPO

page 64 (after 10.Qh5+)

10...Qg6 11.Rxe7+! Kxe7 12.Qxg6

10...g6 11.Qxh6 cxb4 12.Qg7+ Ke8
13.Rxe7+ Qxe7 14.Qxg6+
14...Kd8 15.Rd1+
14...Kf8 15.Qxf5+
14...Qf7 15.Re1+ Kf8
16.Qh6+ Kg8 17.Qh8#

10...Ng6 11.Qxf5+ Kg8 12.Qxc8+

10...Kg8 11.Rad1
11...Qg6 12.Qxg6 Nxg6 13.Rd7!
11...Nd5 12.Qxf5 Rd8 13.Rxd5! Qxd5
14.Re8+! Rxe8 15.Qxd5+

10...Kf8 11.Rxe7!
11...g6 12.Qxh6+ Kxe7 13.Qg7+
11...Qxe7 12.Qxf5+ Kg8 13.Qxc8+
11...Kxe7 12.Re1+
12...Kd8 13.Qd8#
12...Kf8 13.Qxf5+
12...Kd7 13.Rd1 (or 13.Qxf5+!)

note:
(*page 64 right column after 5.Bf3 Qg5*)
6.h4? Qxg3+!

page 65

1.Rh8+! Kxh8 2.Qh1+ Kg8 3.Qh7#

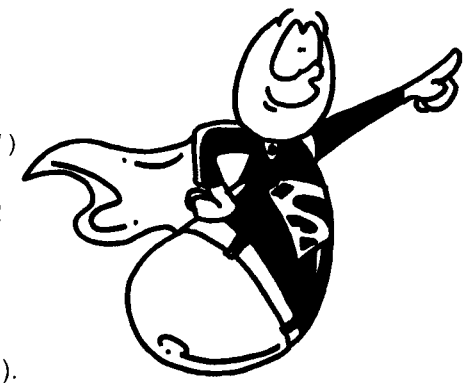
ROOKS ON THE SEVENTH

page 72

1...Rh2+ 2.Kg1 Rdg2+ 3.Kf1 h3
4.Ne2 Rh1+ 5.Ng1 Rhxg1#
4.Bc5 Rh1+ 5.Bg1 Rhxg1#
4.Qb6 Rh1+ 5.Qg1 Rhxg1#
(not 3...Rxb2? 4.Qxb2! Rxb2 5.a7!)

1...h3? 2.Qxe5!

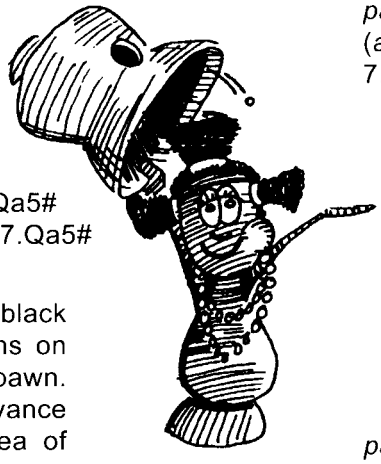
1...Rgf2? 2.Qb6!
2...Rf1+ 3.Qg1 Rxg1+ 4.Kxg1 Rxb2 5.a7!
2...Rh2+ 3.Kg1 Rdg2+ 4.Kf1 h3 5.Qg1!
2...Rxf8 3.b4
3...Rf1+ 4.Qg1 Rxg1+ 5.Kxg1 Rd8 6.b5!
3...Rff2 4.Qxf2 Rxf2 5.b5!
3...Rf3 4.Qc5!



SUPERPAWN!

Faster than a game of bullet.
More powerful than a promoted queen.
Able to leap two squares in a single bound!

TRADING QUEENS



page 79
5.b4!
5...c6 6.Qa5#
5...a6 6.Qc5#
5...Ka6 6.Qa5#
5...Nf6 6.Qc5+ Ka6 7.Qa5#
5...others 6.Qc5+ Ka6 7.Qa5#

page 80 (after 4...Rc2)
The best plan is to move the black king towards the white pawns on the kingside, trying to win a pawn. The black pawns will also advance on the kingside with the idea of creating a passed pawn.

The game might continue: 5.h4 Ke7 6.a3 e5 (*not 6...Kd6? 7.Rd1+ Kc6 8.Rd2! with an equal position*) 7.g3 Ke6 8.Kf1 (*not 8.f3? Rg2!*) 8...f5 (*Black must avoid lines like 8...Kd5 9.Rd1+ Kc4? 10.Rd7!*) 9.Kg2 e4 10.Kf1 (*10.a4 e3!*) 10...g5 11.hxg5 hxg5 12.a4 Ke5 13.a5 a6 14.Ke1 f4 15.gxf4 gxf4 16.Kf1 f3 17.Ke1 Kf4 18.Kf1 e3 19.fxe3+ Kg3! 20.e4 Rh2 21.Kg1 f2+ 22.Kf1 Kf3! 23.e5 Rh1#

At some point much earlier, white should have sacrificed the b-pawn to free the rook, but black would still be winning.

page 80
(*from the diagram with black to move*)
Best is 1...Qb6! 2.b3 Rd8 and black stands a little better.

Other moves that are satisfactory are 1...Qc7, 1...Qa5, and 1...Qe7.

Three awkward moves are 1...Qf6, 1...Qg5, and 1...Qh4 because of 2.Qd7! Bad is 1...Qxd1? 2.Rxd1.

TRADING OTHER STUFF

page 87 (after 22...Ke7)
23.d8=Q+ Kxe6 24.Ng5+ Ke5 25.f4#

In the game (page 87 white to move):
Safer for black was 5...Rd7, defending c7.

Instead of 11...g6, black still has the advantage with 11...Rd2! 12.Nxf5 g6 (not 12...Nxd5? 13.Bxd5+ Rxd5 14.Ne7+! Kf7 15.Nxd5).

page 90 (after 6.c3)
6...Ng3! 7.hxg3 Rxe3 (or 7.Qd2 Nxh1)

page 90 (after 8.Qd2)
8...Nd3+
9.Kc2? Nxe1+ 10.Kc1 Nd3+ 11.Kc2 Nxf4+
9.Kb1 Nxe1+ 10.Ka1 Nxf3! 11.gxf3
(10...Nxg2 is okay but with an extra rook, black should just trade pieces.)

page 91
Black must play carefully after 1.Nd5!? Nxd5 to keep a small advantage. The white pieces are very active.
2.exd5 f6! 3.Be3 Qb7!
2.Qxd5 Rfc8!

page 91
(*after 6.Qa3 Rfd8*)
7.Ne7+!
7...Qxe7 8.Rxe7 Rxd1 9.Qb3!
7...Kh8 8.Rxd6
8...Qxd6 9.Qxd6 Rxd6 10.Ra8+ Bf8 11.Rxf8+
8...Rxd6 9.Ra8+ Bf8 10.Rxf8+ Kg7 11.Rg8+!
7...Kf8 8.Nc6!
8...Rd7
9.Rxd6! Rxd6 10.Ra8+ or
9.Rxd7 Qxd7 10.Rxd6
8...Re8 9.Rxd6
8...Ke8 9.Nxd8 Rxd8 10.Rxd8+ Kxd8 11.Qa5+

page 91
(*after 4...Bg7*)
5.Rc6!
5...Rxc6? 6.Ne7+ Kh8 7.Nxc6
5...Qd7? 6.Nf6+! Bxf6 7.Rxd7 Rxd7 8.Qxf6
5...Qb8 6.Rxa6 with better chances for white.

page 92
(*after 1...Nbd7*)
2.Bxh6 gxh6 3.Nxh6+
3...Kg7 4.Nf5+ Kh8 5.Nxe7 (or 4.Qh3!)
3...Kh8 4.Qh3!
4...Bd6 5.Nxf7+ Kg8 6.Nxd8
4...Nh7 5.Rxe7! Qxe7 6.Ng8! Rxg8 7.Qxh7#
4...Qc7 5.Nxf7+
5...Kg8 6.Nh6+ Kh8 7.Rxe7
5...Kg7 6.Qh6+ Kxf7 7.Qg6#
(or 6...Kg8 7.Qg6#)

2.Nxh6+ gxh6 3.Bxh6
3...Re8? 4.Qg3+ Ng4 5.Qxg4+ Bg5 6.Rxe8+!
3...Kh8 4.Qh3! Re8 5.Re3!
3...Bd6 4.Qf5 Kh8 5.Qh3
5...Re8 6.Bf4+
5...Kg8 6.Re3!

page 92
(*after 3.Be5 Nxe5 4.Nxf6+ Bxf6 5.Qh7+ Kf8 6.dxe5*)
6...Bg5 7.Rad1 Qc7 8.Bf5! Rad8 9.Rd6! Rxd6
10.Qh8+ Ke7 11.exd6+ Kxd6 12.Qxe8
6...Bxe5 7.Qh8+ Ke7 8.Qxg7!
6...Rxe5 7.Rxe5 Bxe5 8.Re1!
8...Qd2 9.Kf1!
8...f6 9.Bb3!

page 92 (after 4...Qd7 5.Be5 g6 6.Rh3 Kh7 7.Qf3 Qd8? 8.Qf4 h5)
9.Rxh5+!
9...Nxh5 10.Qxf7+ Kh6 11.Qxg6#
9...Kg8 10.Qh6! (threat: Qh8#)
10...Nxh5 11.Qh8#
10...gxh5 11.Bh7+ (11.Bxf6 also works.)
11...Nxh7 12.Qg7#
11...Kh8 12.Bxf6+ Bxf6 13.Bg6+ Kg8
14.Qh7+ Kf8 15.Qxf7#

OPENING PRINCIPLES

page 102
5.Ne7+! Kh8 6.Qxh7# or 6.Nxg6#

White mates in 3 with the other double check:
5.Nf6+ Kh8 6.Qxh7+ Rxh7 7.Rxh7#.

page 106
The game began: 1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.b4 Bxb4 5.c3 Ba5 6.0-0 Nf6 7.Ba3 Bb6 8.d4 exd4 9.Qb3 d5 10.exd5 Na5 11.Re1+ Be6 12.dxe6! Nxb3
mate in 6
13.exf7+ Kd7 14.Be6+ Kc6 15.Ne5+ Kb5 16.Bc4+
16...Ka5 17.Bb4+ Ka4 18.axb3#
16...Ka4 17.axb3+ Ka5 18.Bb4#

ROOK LIFTS

page 111 (after 7.Rd3)
7...Rf6 8.Rg3+ Kf8 9.Qh8+ Ke7
10.Qg7+ Rf7 11.Re3+ Kd7
12.Qxf7+ Kc8 13.Re8

7...Rf7 8.Rg3+
8...Kf6 9.Qg5#
8...Kf8 9.Qh6+
9...Ke8 10.Rg8+
9...Ke7 10.Re3+ Kd7
11.Qe6+ Kc7 12.Qxf7+ Qd7 13.Re7

7...Qd7 8.Rg3+ Kf6 9.Qg5+ Kf7 10.Qg7+ Ke8
11.Re3+ Kd8 12.Qxf8+ Kc7 13.Qxa8

page 111 (after 8.Rg3+ Kf6)
9.Rf3+
9...Ke7 10.Qf7#
9...Kg7 10.Rf7+ Kg8 11.Qg6#

note: Black had a better defence in the game with 6...Kg8! but white still wins after 7.Qg6+ Kh8 8.Qh6+ Kg8 9.Rd3 Qf6! 10.Rg3+ Kf7 11.Rf3 Qxf3! 12.Qe6+! Kg7 13.gxf3 (Q+3p vs 2R).

WEAK PAWNS

page 118 (after 1...Bb7)
2.Nxd7 Qxd7 3.Bxf6
2.Rc7! (threatening 3.Rxb7 and 3.Nxd7, or 3.Rxd7)
2...Bc8 3.Nxd7 Bxd7 4.Bxf6 Qxf6 5.Rxd7

page 119 (left column, after 4...Bb7)
5.Rg7+
5...Kh8 6.Nf7#
5...Kf8 6.Rxh7+ Kg8 7.Rg7+ Kf8 8.Nxg6#

page 119 (right column, after 13...Ra2)
14.a6 Kg7 15.Ra8 Kf6 16.a7 Ke5 17.Kf3 Kd4 18.h4 f5 19.g3 e5 20.Kg2 Ke4 (*The black king must stay shielded from checks. 20...Kc3? 21.Rc8+ Kd3 22.a8=Q*) 21.Kg1 Kf3 22.Rd8 Rxa7 23.Rxd5 Ra1+ 24.Kh2 e4 25.Rd2 Rf1 0-1

page 122 (after 5.Rxb7)
Black wins the exchange by 5...Nxf3+ 6.gxf3 Rxd1+ and the endgame after 7.Kf2 a6! 8.Ra7 Rd6!

STRONG PAWNS

Sometimes the word '*piece*' refers to the king too. For instance, when we say that "only the opponent's pieces can stop a passed pawn from promoting", that includes the king.

page 128 (after 14.Kh6)
14...Rf7
15.Qg5+
15...Kf8 16.Qd8#
15...Kh8 16.Qd8+ Rf8 17.Qxf8#
15.Qc8+ Rf8 16.Qe6+ also wins.
16...Rf7 17.Kg6
16...Kh8 17.Qe5+ Kg8 18.Qg7#

14...Rg1 15.Qd5+
15...Kf8 16.Qc5+ Kf7 17.Qxg1
15...Kh8 16.Qd8+ Rg8 17.Qf6+ Rg7 18.Qxg7#

14...Ra7! 15.Qd5+!
(*The classic mistake is 15.Qf6? Black draws then with 15...Rh7+ 16.Kg6 Rh6+! 17.Kxh6 stalemate or 16.Kg5 Rg7+ 17.Kh5 Rh7+ 18.Kg5 Rg7+ perpetual check, because of the pin after 19.Kf5 Rf7!*)
15...Kf8 16.Qc5+ Re7 17.Kg6! Ke8 18.Qc8#

page 129 (after 3.exf6 e.p. Nxf6 4.Bxh6 gxh6 5.Qg6+ Kh8 6.Qxh6+ Kg8 7.Ng5)
7...Rf7 8.Rxf6!
8...Rxf6 9.Qh7+ Kf8 10.Qh8#
8...Bxf6 9.Bh7+
9...Rxh7 10.Qxh7+ Kf8 11.Qf7#
9...Kh8 10.Nxf7#

7...Qd7 8.Bb3+!
8...Qd5 9.Bxd5+ Nxd5 10.Qh7#
8...Nd5 9.Qh7#

7...Qe8 8.Rxf6! Rxf6
9.Qh7+ Kf8 10.Qh8#

PIN TO WIN part 2

page 139
#2 (*after 2...g6*)
3.Qxg6+ Kh8 4.Qg7#
or 3.Rxg6+ Kh7 4.Qg7#

page 141
#8 (*after 1.Rc1 Rhe8*)
2.Rxc5+ Nxc5 3.Qxc5+ Kd7 4.Qc7#
(or 2.Qxc5+ Nxc5 3.Rxc5+ Kd7 4.Rc7#)

page 141
#10
1.Rxf5 Rxf5 2.Bg4 Rf8 3.Rf1 Ne7 4.Nd4
(followed by 5.Bxf5+)

page 141
#11
1.Nd5 1...Qc8 2.Nb6+ Kb8 3.Nxc8
1...Qb8 2.Nb6#
1...cxd5 2.Rxc7 Bxc7 3.Nxf7

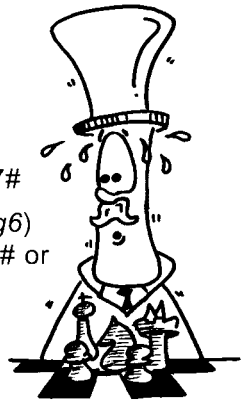
KNIGHT PATHS & OUTPOSTS *page 147*
The outpost square is d6.
The path is Nc3-b1-a3-c4-d6.
1.Nb1! Red7 2.Na3 (but not 2.Nd2? Bxd2!)

BLOCKADES & OTHER POSTS
page 151 after 2...0-0? 3.g4!
3...Nh6 4.Ng5! g6 5.Qh3! Kg7 6.f5! (threat: f6+)
6...exf5 7.gxf5 gxf5 8.Rg1!

3...Nfe7 4.Ng5!
4...g6 5.Qh3!
4...Ng6 5.f5!
5...Nf4 6.Qd2 h6 7.h4! hxg5 8.hxg5
(8...Rac8 9.Qxf4 or 8...Ng6 9.Qh2!)
5...exf5 6.gxf5 Nge7 7.f6! Ng6 8.Rf1!
(8...h6? 9.fxg7 Kxg7 10.Nxf7! Rxf7
11.Rxf7+ Kxf7 12.Qf5+ Kg7 13.Qf6+ Kh7
14.Qf7+ Kh8 15.Qxg6)

CASTLES MADE OF SAND
page 154 (*after 1.Qb7! Qe8*)
2.Qxc6 Qxc6 3.Rd8+ Qe8 4.Rxe8#
played by Jose Capablanca, world champ 1921-27.
(1...Rc7 loses to 2.Qb8+ Qf8 3.Qxc7 g6 4.Rd8)

page 156 (*after 9...f5*)
10.Qg6+ (10.Qh5+ also works.)
10...Rf7 11.Qxf7+ Kd8 12.Qe7#
10...Kd8 11.Qg5+
11...Ke8 12.Qe7#
11...Rf6 12.Qxf6+ Ke8 13.Qe7#



page 157 (*after 8...fxg6 9.hxg6+ Kxg6*)
10.Qf4 Qe7 11.Rdg1+ Qg5 12.Rxg5# or
10.Rdf1
10...Qe7 11.Qd3+ Kg5 12.Qg3#
10...e5 11.Qg2+ Qg4 12.Qxg4#

page 158
1...Rd1+ 2.Bf1 Bh3 3.Qxa8+ Kh7 4.Qh8+ (A check that sacks a piece just to prolong the game is called a "*spite check*".) 4...Kxh8 5.f4 Rxf1#

page 159 (*after 3...Nxh5*)
4.Rxh5! gxh5? 5.Qg5! (and 6.Qxg7#)

4.g4 gives white the advantage after 4...Bxc3! 5.Qxc3 Rc8 6.Qd2 Nf6 7.Bxf8 Qxf8. Worse for black is 4...Nf6 5.Bxg7 Kxg7 6.Qh6+ Kg8 7.Nd5!

page 160 (*after 5...Kg8*)
6.Qh7+ Kf8 7.Qh8+ Ke7 8.Qxg7#

page 160 (*after 2...Kg6 3.Qd3+ f5*)
4.exf6 e.p.+ Kxf6 5.Rxe6# (or 4...Kh6 5.Qh7#)

page 161
#1 (*after 1...Qh5, instead of 2.h3*)
It takes a while, but white gets mated after 2.Rfd1 Qxh2+ 3.Kf1 Qh1+ 4.Ke2 Nf4+ 5.Ke3 Nxg2+. One variation goes 6.Kxe4 Qh4+ 7.Kf3 Qh3+ 8.Ke2 Nf4+ 9.Ke1 Qh1+ 10.Bf1 Qxf1+ 11.Kxf1 Rh1#.

page 161
#1 (*after 3.Kh2*)
3...Rxg2+ 4.Kxg2 Qxh3+ 5.Kg1 Qh1#
(or 5...Qh2# or 5...Qg4# or 5...Rg8#)

page 161
#2 (*after 3.h4*)
3...Qxh4 (threat: 4...Qh1#)
4.gxh4 Rdg8+ 5.Kh2 Rxh4#

In many lines on page 161, black had good alternatives to the moves shown.

page 162
1.Qxc6+ bxc6 2.Ba6#

PLAYING WITH BEES
page 169 (*after 1...Rfd8*)
2.Rxc8 Rxc8 3.Bxf6
3...gxf6 4.Bxd7
3...Nxf6 4.Bxc8

page 169 (*after 6...Ra2*)
7.Bf5!
7...Nxf2? 8.Ra8#
7...g6 8.Bxe4
(Also winning is 7.Ra8+ Kh7 8.Bf5+ g6 9.Bxe4.)

page 169 (*after 6...Rxf2*)
7.Re7
7...f5 8.Rxe4 fxe4 9.Kxf2
7...Ra2 8.Rxe4
7...Nf6 8.Kxf2 Nxg4+ 9.Kg2

page 170 (*after 11.Bh3*)
11...Nh2+ 12.Kg1 Nf3+ 13.Kh1 Rh2# (13.Kf1 Rf2#)
(11...Rh2 mates but not in 3 moves after 12.Kg1.)

page 170 (*right column*)
Black has the two bishops, so white to play should close the centre with 1.e5!

With black to play first, the best move is 1...dxe4, opening the centre.

OPPOSITE BEES
page 173
1.Kg6#

page 176 (*after 8.Kf1 Ba6+ 9.Kg2 Bd3*)
10.Rc2 Be4+
11.Kh3 Qh6+ 12.Kg4 f5#
11.Kh2 Qh6+ 12.Kg1 Qh1+ 13.Kf2 Qxb1
11.Kf1 Qf3+ 12.Ke1 Qh1+ 13.Kd2 Qxb1

10.Qa1 Be4+
* 11.Kh2 Qe2+ 12.Kh3 Qh5# (or 12.Kg1 Qg2#)
* 11.Kh3 Qh6+ 12.Kg4 f5#
11.Kf1 Qd3+!
12.Kg1 Qxg3+ 13.Kf1 Bd3#
12.Ke1 Bf3 (and ...Qe2#)
12.Kf2 Qd2+ 13.Kf1 Bf3
(and the queen will mate on e2 or g2.)

page 176 (after 11.Kd2)
11...Qf2+! 12.Kc3 (*12.Kd1 Bf3#*) 12...Qe3+
13.Kc4 Qc5+ 14.Kb3 Bd5+ 15.Rc4 Qxc4+
16.Ka3 Qb3#
13.Qd3 Qxd3+ 14.Kb4 Bd5! 15.Rc3 Qe4+
16.Ka3 Qe7+ 17.Rc5 Qxc5#
16.Kb5 Qe2+ 17.Kb4 Qxb2+ 18.Rb3 Qxb3#
13.Kb4 c5+
14.Kb5 Qb3+ 15.Ka6 Bb7#
14.Kc4 Bd5+
15.Kxd5 Qe6#
15.Kb5 Qb3+ 15.Ka6 Bb7#

page 177 (after 8...Qxb4)
9.Bxe5+ Kxh7 10.Rh3+
10...Kg8 11.Rh8#
10...Kg6 11.Rg3+ (11.Rf6+ also works.)
11...Kh7 12.Rf7+ Kh6 13.Bf4+ Kh5 14.Rh7#
11...Kh5 12.Rf5+
12...Kh4 13.Bf6#
12...Kh6 13.Bf4+ Kh7 14.Rh5#
11...Kh6 12.Rf6+
12...Kh7 13.Rf7+ Kh6 14.Bf4+ Kh5
15.Rh7#
12...Kh5 13.Rf5+
13...Kh4 14.Bf6#
13...Kh6 14.Bf4+ Kh7 15.Rh5#

UNDERDOG PROMOTIONS
page 179
2...Rc8 (or other rook moves on the c-file)
3.Kb1 Kb3 4.Ka1 Rc1#
3.Ka1 Kb3 4.Kb1 Rc7 5.Ka1 Rc1#
3.Ka2 Rc2+
4.Kb1 Kb3 5.Ka1 Rc1#
4.Ka1 Kb3 5.Kb1 Rc8 6.Ka1 Rc1#

page 181 (left column)
1...Qxh3+! 2.gxh3 g2+ 3.Kh2 gxf1=N+! 4.Kh1 Rg1#

page 181 (right column after 1...Rb8)
2.cxb8=Q? and 2.cxb8=R? are both stalemate.
2.cxb8=N? is drawn since mate cannot be forced with two knights.
2.Nb5? Rc8 3.Kb7 Rxc7 4.Kxc7 ½-½

2.cxb8=B! wins if you know how to **mate with a bishop and knight**. The trick for white is to use all three pieces (K+B+N) to force the black king into a corner that is the same colour the bishop is on (a1 or h8). This mate is very difficult and usually takes about 30 moves with accurate play.

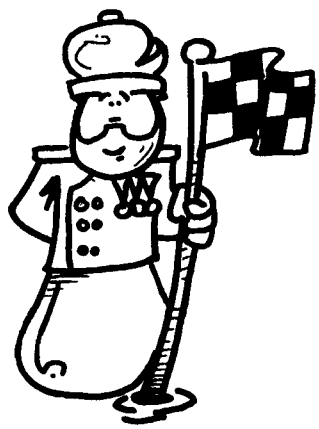
Here's a sample conclusion: 2...Kb2 3.Be5 Kb3 4.Kb5 Kc2 5.Kc4 Kd2 6.Kd4 Ke1. The black king heads for the "safe corner".

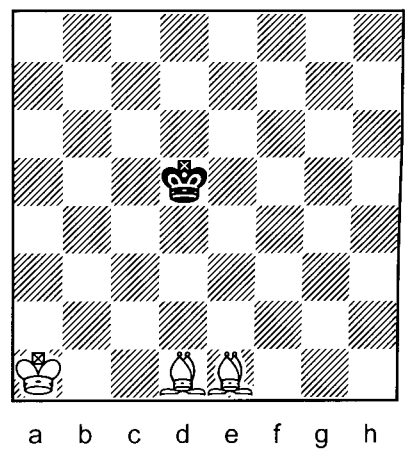
(*or 6...Kc2 7.Bd6 Kd2 8.Bg3 Kc2 9.Kc4 Kd2 10.Bf2 Kc2 11.Be3*)
7.Ke3 Kf1 8.Kf3 Kg1
(*or 8...Ke1 9.Bf4 Kf1 10.Bh2 Ke1 11.Ne4 Kd1 12.Ke3 Kc2 13.Nd2! Kc3 14.Bd6!*)
9.Ne2+ Kh1

The king cannot be mated in this corner. Forcing him to the other corner without letting him slip out into the middle of the board again is what makes this mate hard. The method used here by white is the standard technique.
10.Bd4 Kh2 11.Ng3 Kh3 12.Bg1 Kh4 13.Ne4 Kh5 14.Kf4 Kg6 15.Ng5! Kf6 16.Bc5!

This is the key arrangement for the B and N. Notice how they prevent the black king's escape by controlling the e6, e7, f7 squares.
16...Kg6 17.Be7 Kh5 18.Kf5 Kh4 19.Bd6 Kh5 20.Bg3 Kh6 21.Ne6 Kh5 22.Ng7+ Kh6 23.Kf6 Kh7 24.Kf7 Kh6 25.Bf4+ Kh7 26.Ne6 Kh8 27.Bc1 Kh7 28.Nf8+ Kh8 29.Bb2# Whew!

Mating with two bishops is much easier. It requires all three pieces (K+B+B) and takes about 20 moves.





The first goal is to force the black king to a corner. Black will try to stay in the middle. Watch how the white pieces build an uncrossable barrier.
1.Kb2 Ke4 2.Kc3 Kd5 3.Bf3+ Ke5 4.Bg3+ Ke6

Now the bishops move up the board step by step and black will get mated on h8. In the final position, the white king is usually a "knight jump" away from the corner (on f7 or g6).
5.Kd4 Kf5 6.Kd5 Kf6 7.Bg4 Kg5 8.Bd7 Kf6 9.Bh4+ Kg6 10.Ke5 Kh5 11.Be7 Kg6

White squeezes forward and keeps the black king boxed in.
12.Be8+ Kh6 13.Kf5 Kg7 14.Kg5 Kh7 15.Bf6 Kg8 16.Kg6

The white king reaches one of the key squares. The last part of the plan is to regroup the bishops for the mate. A useful trick is the "*waiting move*". That's a move that doesn't really do anything except pass the turn back to the other player!
16...Kf8 17.Ba4 Kg8 18.Be7 Kh8 19.Ba3 Kg8 20.Bb3+ Kh8 21.Bb2#

The table on the following page shows the results of other pawnless endgames.

PAWNLESS ENDGAMES

Q vs. R is a win. ☞ *128*

Q vs. N is a simple win.

Q vs. B is a simple win.

R vs. N is normally drawn if the knight is near its king and they aren't awkwardly stuck in a corner. However, if the knight is separated from its king, it may get "*corralled*" by the opposing king and rook.

R vs. B is a simple draw unless the defending king is trapped near a corner which is the same colour that the bishop is on.

R+B vs. R is very tricky. There are many winning positions and the defender must play accurately even if it is possible to draw.

The following endings are normally drawn:

Q vs. R+R	Q+B vs. Q	2 minor pieces vs. R
Q vs. R+B	Q+N vs. Q	2 minor pieces vs. B
Q vs. R+N	R+N vs. R	N+B vs. N
Q vs. N+N		N+N vs. N

R+R vs. 2 minor pieces is a win.

3 minor pieces vs. R is a win.

Q vs. B+N is normally won, though not easy. (*K + Q vs. Kh8 Bg7 Ne5 is drawn!?*)

Q vs. B+B is very difficult to win and often requires more than 50 moves.

B+B vs. N is very difficult to win and often requires more than 50 moves.

ROOKS BEHIND

page 185

#1 1.Rd7! a3 2.Rd8+
2...Rxd8 3.cxd8=Q+ Kf7 4.Qa5
2...Kg7 3.Rxc8 a2 4.Ra8
(*1.Kf2? a3! 2.Rd7 a2 3.Rd8+ Kg7! 4.Rxc8 a1=Q 5.Rg8+! Kxg8 6.c8=Q+* ½-½)

#2 1.Re5+! Rxe5 2.c8=Q
2...h4 3.Qd8+ Kf4 4.Qf6+ Rf5 5.Qd4+
2...Re4 3.Qc5+
3...Kf4? 4.g3+ Kf3 5.Qf2#
3...Kf6 4.Qxh5

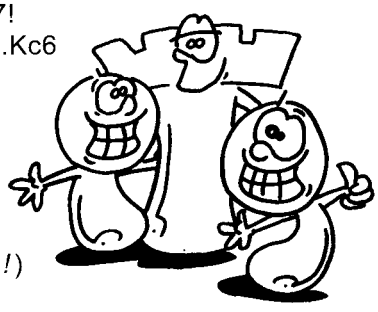
#3 1...Rxc7! 2.Rxc7 a1=Q (or 2.Ra1 Kb3 0-1)

PHILIDOR and LUCENA

page 189

4...Rb1 also draws. 5.Kd6 Rb6+ 6.Kd7 Rb7+ 7.Kc6 Rb1 8.e6 Kf6! ½-½.

4...Rd1? 5.Ke7! Rb1 6.e6 Rb7+ 7.Kd6
7...Kf6 8.Rf8+ Kg7 9.e7!
7...Rb6+ 8.Kd7 Rb7+ 9.Kc6
9...Re7 10.Kd6!
9...Rb1 10.e7!



page 190 left

1...Rxe5+ 2.Kxe5 Kxd7

page 190 middle

1...Rf6+ (*1...Ra7? 2.Rg1!*)
2.Kxf6 stalemate
2.Ke8 Kxg7
3.Kd7 Rf7 4.Kd8 Rxe7 5.Kxe7 ½-½
3.Kd8? Rd6+ 4.Ke8 Re6 5.Kd7 Kf7 0-1
(or 4.Kc7 Re6 5.Kd7 Kf7 0-1)

page 190 right

1...Rd7+
2.exd7 stalemate
2.Ke5 Rd2 (or 2.Kc5 Rd2)
drawing as in Philidor's method.

KING and PAWNS

page 193

#2 (*after 1.f5 Kh7 2.Kd6 Kh6*)
3.Ke7! Kg5 4.Ke6 Kf4 5.Kxf6
(3.Ke6? Kg5 and black wins!)

#3 (*after 5...Kb8?*)
6.c6! and white promotes.
6...Ka7 7.c7
6...Kc7 7.a7

page 194

#6 (*after 1.Ke3 Ke6 2.Ke4 Kd6*)
3.Kd4!
3...Ke6 4.Kc5 Kf5 5.Kxb5 Kg4 6.Kc4 Kxh4 7.b5 Kg4 8.b6 h4 9.b7 h3 10.b8=Q 1-0
3...Kc6 4.Ke5! Kb6 5.Kd6 winning the b-pawn.
5...Ka6 6.Kc6 Ka7 7.Kxb5 Kb7 8.Kc5 Kc7 (*or 8...Ka6 9.Kc6!*) 9.Kd5! (*sacrificing the b-pawn for just enough tempi to win*) 9...Kb6 10.Ke5 Kb5 11.Kf5 Kxb4 12.Kg5 Kc5 13.Kxh5 Kd6 14.Kg6 Ke7 15.Kg7! (*15.h5? Kf8* ½-½) Ke6 16.h5 1-0

(3.Kf5? only draws after 3...Kd5 4.Kg5 Kc4 5.Kxh5 Kxb4 6.Kg5 Kc4 7.h5 b4.)
Similarly, if black had played 2...Kf6, white would win the h-pawn beginning with 3.Kf4!

#7
1.Kh1! takes the distant opposition (3 squares between the kings) and draws. 1...Kd2 2.Kh2! Ke3 3.Kg3 White takes the direct opposition when the black king is on the e-file. 3...Ke2 4.Kg2 Ke1 5.Kg1 Kd1!? 6.Kh1! ½-½

1.Kf1? takes the opposition but loses because white cannot keep it. 1...Kd2 2.Kf2 Kd3!
(The f-pawn prevents Kf3.) 3.Kg3 Ke3
4.Kg2 Ke2 5.Kg3 Kf1! "*underflanking*" 6.Kg4 Kf2
4.Kg4 Kf2 5.Kxg5 Kxf3 6.Kf5 e4 0-1

page 195

#8

1.Kd4! The black king must be forced to a3 so that white can queen with check.

1...b3 2.Kc3! Ka3 3.g6

3...fxg6 4.f6! (*4.fxg6? b2 ½-½*)

4...b2 5.f7 b1=Q 6.f8=Q+

6...Ka2 7.Qa8#

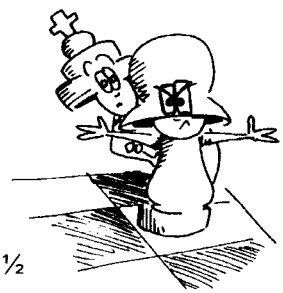
6...Ka4 7.Qa8+ Kb5 8.Qb8+ Kc5 9.Qxb1

3...b2 4.gxf7! b1=Q 5.f8=Q+ wins as above.

1.g6? draws after 1...fxg6 2.fxg6 b3 3.g7 b2 4.g8=Q b1=Q 5.Qa8+ Kb3!

1.Kf6? is too slow. 1...b3 2.Kxf7 b2 3.g6 b1=Q 4.f6 (otherwise Qxf5+) The two white pawns on the 6th rank supported by their king can draw because the black king is too far away to help his queen.

#9



1.a3! Kf4 2.Kb6 Ke3

3.Kxa6 Kd2 4.Kxb5 Kc2

5.Kxc4 Kxb2 6.a4 1-0

1.Kb6? b4! 2.Kxa6 c3! 0-1

1.a4? bxa4! 2.Kxc4 Kf4

3.Kb4 Ke3 4.Kxa4 Kd2

5.Ka5 Kc2 6.b4 Kb3 ½-½

#10

1.Kb7! Kd7 2.Kb8!

2...Kd6 3.Kc8! Kxd5 4.Kxc7 Kc5 5.b6 1-0

2...Kd8 3.d6! cxd6 4.Ka7 d5 5.b6 d4 6.b7 d3 7.b8=Q+ 1-0

1.d6?

1...cxd6? 2.Kxd6 Kc8 2.Kc6 1-0

1...Kc8! draws.

2.dxc7 stalemate

2.d7+ Kd8 ½-½

#11

1.c3! and white wins easily. This is the only move that doesn't lose.

1.Kd4? c3!

2.bxc3 bxa3! 3.h5 a2 4.h6 a1=Q 0-1

2.b3 axb3! (2...bxa3? 3.Kxc3!) 3.cxb3 c2 0-1

1.axb4? c3! 2.bxc3 a3! 0-1

1.h5? c3!

2.bxc3 bxa3! 3.h6 a2 4.h7 a1=Q 5.h8=Q Qxc3+ 6.Ke4 Qxh8 0-1

2.h6 cxb2 3.h7 b1=Q 4.h8=Q Qa1+! 0-1

2.b3 axb3 3.h6 bxc2 4.h7 c1=Q 5.h8=Q bxa3 0-1

#12

1.Kb7! distant opposition

1...Ke7 2.Kc7 Ke6 3.Kd8! Kf6 4.Kd7 1-0

1...Ke6 2.Kc6 (or 2.Kc8) Ke7 3.Kc7 as before.

1...Kf6!? 2.Kc8! wins.

(2.Kc6? Ke6 and 2.Kc7? Ke7 draw.)

1.Kc6? Ke6! and 1.Kc7? Ke7! both draw.

COMMON MISTAKES

page 200 (after 4.Nc3?!)

This position also arises from the Four Knights Opening with 1.e4 e5 2.Nf3 Nc6 3.Nc3 Nf6 4.Bc4.

4...Nxe4!

5.Nxe4 d5 and black already stands equal.

6.Bd3 dxe4 7.Bxe4 Bd6

6.Bxd5 Qxd5 7.Nc3 Qa5

6.Bb5 dxe4 7.Nxe5 Qg5!

8.Nxc6 Qxb5 9.Nd4 Qg5

8.Bxc6+ bxc6 9.Nxc6? Qxg2

5.Bxf7+?! Kxf7 6.Nxe4 d5! and black is better.

7.Nfg5+ Ke8 8.Qf3 Qe7

7.Ng3 e4! 8.Ng1 Bc5

7.Neg5+ Kg8! (*See page 200 for analysis.*)

The final line with 7.Neg5+ Kg8 continues in the text with 8.d3 h6 9.Nh3 Bg4 10.Nhg1 e4!

page 200 (after 10...e4!)

Lily Pawn once won the following nice game: 11.dxe4 dxe4 12.Qxd8 Rxd8 13.Nd2 Nd4! 14.Rb1 Nxc2+ 15.Kf1 Bb4! 16.h3 Be6 17.b3 Bxd2 18.Bxd2 Rxd2 19.Ne2 Kh7! 20.Nf4 Rf8 21.Nxe6 Rfxf2+ 22.Kg1 Rxg2+ 23.Kf1 Rdf2#

page 201 (after 7...Kxf7)

A possible game might go: 8.0-0 d6 9.d3 Bg4 10.Qe1 Nd4 11.Qd2 Qd7 12.Nd5 (*12.h3? Bxh3! or 12.f3? Nxf3+!*) 12...Nxd5 13.exd5 Bf3! 14.c3? Ne2+ (*or 14...Qg4!*) 15.Kh1 Bxg2+ 16.Kxg2 Qg4+ 17.Kh1 Qf3#

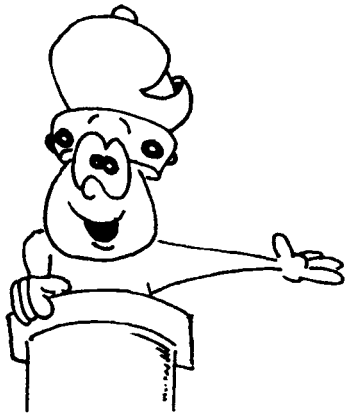
LOGIC OF CHESS

page 203

In this lesson, the word 'logic' refers to the basic principles that explain the course of events in a game of chess.

page 206

1.Nh5+! Rxh5 2.Rxg6+! Kxg6 3.Re6#



CHESS LINGO

SOLUTIONS

INITIATIVE page 73

4.Rxg7! Kxg7 5.Rg1+

* 5...Ng6 6.Rxg6+ fxg6 7.Qxg6+ Kh8 8.Qh7#

* 5...Kf6 6.Nd4! (threat Qh4#)

6...Nf5 7.Qxf5+ Ke7 8.Nc6+

6...Ng6 7.Rxg6+ fxg6 8.Qxg6+ Ke7 9.Qe6#

other first moves for white:

1.Qxd5? Bb4+! wins queen.

1.Ng5 h6!

1.Bd3 is good but black can defend with 1...g6 2.Qh6 Qf6 3.Ng5 Qg7!

SQUARE OF A PAWN page 107 #2

With **1.Kf6**, the white king not only approaches the square of the black pawn but also gets nearer to his own pawn, threatening to support its advance.

If black plays 1...h3, the h-pawn is one step closer to queening. (The "square" has shrunk from a 4x4 to a 3x3.) However, this would allow white to promote the c-pawn and draw after 2.Ke6! For example, 2...h2 3.c7 Kb7 4.Kd7 h1=Q 5.c8=Q+. No better is 2...Kb6 3.Kd7!

So the black king has to move **1...Kb6** to make sure that he can stop the white pawn. But then white plays **2.Ke5**, again coming closer to the c-pawn and also to the square of the black pawn.

If black takes the c-pawn now with 2...Kxc6, the white king plays 3.Kf4 and draws by entering the square of the pawn. So black must push the h-pawn or lose it. However, after **2...h3**, the white king reaches his own pawn and draws as before: **3.Kd6! h2 4.c7 Kc7 5.Kd7 h1=Q 6.c8=Q+ ½-½**

This position is from a famous "study" composed by Czech grandmaster Richard Reti in 1922. In his composition, the white king actually started on h8 and the black pawn on h5, reaching our position after the moves 1.Kg7! h4.

ZUGZWANG page 143 #3

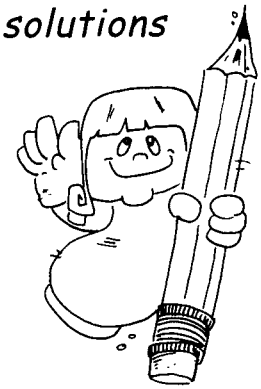
1.Qa5!

The problem gets its name because the arrangement of the black rooks and bishops resembles "*organ pipes*".

1. . . Bb7	2.Nf5#	1. . . Rd6	2.Qxb4#	1. . . Bc5	2.Qa1#
1. . . Bd7	2.Qd5#	1. . . Rd5	2.Qxd5#	1. . . Bd6	2.Qd5#
1. . . Be6	2.Qe5#	1. . . Re7	2.Qxb4#	1. . . Be7	2.Qe5#
1. . . Bf5	2.Nxf5#	1. . . Re6	2.Nf5#	1. . . Bg7	2.Qxb4#
1. . . Rd7	2.Nf5#	1. . . Re5	2.Qxe5#	1. . . Bh6	2.Qxb4#

TACTICS 101

solutions



KNIGHT FORKS

page 40

❶ Nxc7+
❷ Nf3
❸ Nxf7
❹ Nf7
Ng6
❺ Nd5
Nd7
❻ Nc5
Nf6+
❼ Nd6+
Nxg7
Nf4
❽ Nb6
Nc7+
Ne3
❾ Ne8

QUEEN FORKS

page 48

❶ Qh5+
❷ Qd5
❸ Qc4+
❹ Qa4+
❺ Qg5
❻ Qb3+
❼ Qb4+
Qd4+
Qf2+
❽ Qb3
Qd4+
Qd5
Qh1+
❾ Qd3

PINS

page 54

❶ Bc4
❷ Rc1
❸ Bg5
❹ Qb3
Qg1
❺ Bb5
Rbe1
Rfe1
❻ Qb3
Qc4
Bc4
Rg4
❼ Qa1
Qb2
Ba5
Bc3
Bf4
❽ Qg7
❾ 1.Rb7
pins rook.

{ 1. . . . Rxb7
2. Qf3+! Ke8
3. Qxb7 ½-½ }

DISCOVERED CHECKS

page 61

❶ Bf4+
❷ Nf5+
❸ Rb5+

{1.Rd6+? Qxb3}

❹ Bg4+
❺ Ng3+
❻ Rxc6+
❼ Be5+
Bc1+
❽ Nc6+
Ng6+

{1. Nxf7+? Kxf7!}

❾ Nb4+
Nc7+
Nb6+
Ne7+
Bf1+
Bh3+

X-RAYS

page 68

❶ Rh7+
❷ Bc4+
❸ Qh1+
❹ Bg5
❺ Rd1+
❻ Rh8
❼ Bf3
Rd1
❽ Bf4+
Qg3+
Qe3+
Re1+
❾ Re1+
Bc4+
Bh3+
Rh6+

DOUBLE CHECKS

page 75

❶ Re8#
❷ Bb5#
❸ c8=N#
❹ Nxd6+
Nf6#
❺ Ne7+
Nf6+
❻ Rc6+
Re8+
❼ exf4#
❽ 1.Nf7+ Kg8
2.Nxh6#
❾ 1.Bg5+
1...Kc7 2.Bd8#
1...Ke8 2.Rd8#

FORKS

page 96

❶ Rc7
❷ Be5
❸ Ke4
❹ b4
e5
❺ Rd8+
Bd5+
❻ Bd4+
Rb3
❼ Re5+
c3
Be5
❽ Bd5+
Rd7+
Re7+
❾ Rb6
Bd4

DISCOVERED ATTACKS

page 109

❶ Bxh7+
❷ Nh6+
❸ Rxc6+
❹ Nf6+
❺ Bb5+
❻ Ng6+
❼ Bxf7+
Nf6+
❽ Rd8+
Bd5+
❾ Bc4+
Nxf6+

COMBO MOMBO solutions

KNIGHT FORKS
page 39

❶ 1. . . . Rxc1
2. Rxc1 Nxf3+
3. Kh1 Nxd2
{2. Qxc1 Qxg2# }

❷ 1. Bxa6 bxa6
2. Nxc7+ Kd8
3. Nxa8

❸ 1. . . . Rc1+
2. Qxc1 Ne2+
3. Kf1 Nxc1

QUEEN FORKS page 47

❶ 1. Bxc6+ Qxc6
2. Qxe5+ Qe6
3. Qxh8+

❷ 1. . . . Rxc3
2. bxc3 Qxc3+
3. Nd2 Qxa1+

❸ 1. Qb8+ Kg7
2. Qb4 Rb5
3. Qxg4

PINS page 53

❶ 1. Rxc6 Rxc6
2. b5 axb5
3. axb5 Kc7
4. Bxc6

❷ 1. . . . Qd2+
2. Kf1 Bd3+
3. Be2 Qd1#
{3. Kg1 Qe1# }

❸ 1. Rg4 Qxg4
2. Qxf7+ Kh8
3. Qh7#
{1. . . . Nxg4
2. Bxg7 }
{1. Rf4 Rxc3! }

DISCOVERED CHECK
page 60

❶ 1. Bb6+ Be7
2. Bxd8
{1. Bg5+? Be7! }

❷ 1. . . . Rxg2+
2. Kh1 Rxf2+
3. Kg1 Rg2+
4. Kh1 Rg6+
5. Rf3 Bxf3#

❸ 1. Rxg7+ Kxg7
2. Nc4+ Kg8
3. Nxa5
{2. Nc6+ also wins. }

X-RAYS page 67

❶ 1. Ba3+ Kc6
2. Qa8+ Kc7
3. Qxd5
{1. . . . Kd7
2. Qxd5+ }

❷ 1. . . . Qe1+
2. Rxe1 Rxe1#

❸ 1. Rxb7 Qxb7
2. Qh7+ Ke6
3. Qxb7

DOUBLE CHECK
page 74

❶ 1. . . . Rg1+
2. Kxg1 Rg8#

❷ 1. Qxd5 exd5?
2. Bb5+ Kd8
3. Re8#

❸ 1. . . . Rxg2+
2. Kh1 Rg1#

JUMBO MIX page 85

❶ Queen Fork
1. . . . Bxg2+
2. Kxg2 Qd2+
3. Kg3 Qxc1
{2. . . . Qb2+
also wins }
{1. . . . Qd2?
2. Rg1 }

❷ Knight Fork
1. Rxb6 cxb6
2. Nc7 Qd6
3. Nxa8

❸ Pin
1. . . . Bd4+
2. Kh1 Qxh3#
{2. Qxd4 Qxg2# }
{2. Rf2 Qxg2# }

❹ X-ray
1. . . . Qe1+
2. Kg4 f5+
3. Kf3 Qh1+
4. Ke3 Qxc6
{3. Kg5 Qg3# }

❺ Double Check
1. Nxf7 Qb6
2. Nxh8
{1. . . . Kxf7?
2. Bh5+ Ke7
3. Rf7+ Ke8
4. Rxg7#
or 2. . . . Kg8
3. Bf7# }

❻ Discovered Check
1. . . . Nf3+
2. gxf3 Be4+
3. Qg5 Rxg5+
4. Kh1 Bxf3#
{2. Kh1 Qxh2# }

FORKS page 95

❶ 1. . . . Rxc3
2. bxc3 Bxc3+
3. Bd2 Bxa1

❷ 1. Rxe5 Rxe5
2. d4

❸ 1. . . . Rxg5+
2. Qxg5 Bxe3+
3. Kh1 Bxg5

DISCOVERED ATTACK
page 108

❶ 1. . . . Ng4
2. hxg4 Bxc3
{2. Qc2 Qh2# }
❷ 1. Bxd6 Qxd6
2. Bxh7+ Nxh7
3. Rxd6
{1. . . . Qa5
2. Bxf8 }
{1. Bxh7+? Nxh7
2. Bxd6 Qa5
3. Bxf8 Ndxf8 }
❸ 1. . . . Rxf1+
2. Kxf1 Bd3+
3. Kg1 Qxf4

BACK RANK page 114

❶ 1. Qxb7 Rxb7?
2. Re8+ Rxe8
3. Rxe8#
{1. Qxb8? Qxg2# }
❷ 1. . . . Qf2+
2. Kh1 Qf1+
3. Rxf1 Rxf1#
❸ 1. Qe7 Rxe7
2. Rd8+ Re8
3. Rxe8#
{1. . . . Rf8
2. Rd8 }
{1. . . . Bd5+
2. Rxd5! }

DOUBLE ATTACK page 126

❶ 1. Bxf6 Bxf6
2. Qe4 g6
3. Qxa8
{2. . . . Qd5
3. Qxh7# }
❷ 1. . . . Rxe5
2. dxe5 Qc6
3. f3 Qxc4
{or 3. . . . Ne3
4. Qe2 Nxc4 }
{3. Bb3 Qxg2# }
❸ 1. Rxc6 Rxc6
2. Be5 Rg6
3. Bxb2 Rxg4
4. hxg4

{2. . . . Qxa2
3. Qxg7# }
{1. . . . f5
2. Qc4+ }
{1. . . . h5!?
2. Qxc8 Rxc8
3. Rxc8+ }

PROMOTION page 132

❶ 1. Qxf8+ Qxf8
2. d8=Q
❷ 1. . . . Bh2+
2. Kxh2 g1=Q#
❸ 1. Rxc6 bxc6
2. Qd8 Rxd8
3. exd8=Q+
{2. . . . others
3. Qxe8+ }

OVERLOAD page 138

❶ 1. . . . Qf1+
2. Bxf1 Nxc2#
{2. Qd1 Qxd1# }
❷ 1. Nxc7 Bxc7?
2. Rf8#
{1. . . . others
2. Nxa8 }
❸ 1. . . . Qg7+
2. Qxg7 Nh3#

JUMBO MIX page 142

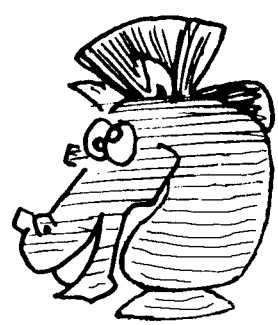
❶ Promotion
1. . . . Qxg2+
2. Kxg2 h1=Q+
3. Kg3 Qh3#
❷ Overload
1. Qxc5 Rxc5
2. Re8#
❸ Back Rank
1. . . . Qd1+
2. Rxd1 Rxd1+
3. Bxd1 Re1#
{2. Bxd1 Re1#}
❹ Fork
1. f4 Bd6
2. e5 Be7
3. exf6
❺ Discovered Attack
1. Nxf7 Kxf7
2. Bxg6+ hxg6
3. Qxd8
❻ Double Attack
1. . . . Bxf3
2. Qxf3 Qh4
3. g3 Qxc4
{3. Bd3 Qxh2# }

DESTRUCTION
page 144

❶ 1. . . . Qxf4+
2. Qxf4 R8g2#
❷ 1. Rxc6 bxc6
2. Ne7+ Kh8
3. Nxg6+
{1. . . . Qxc6
2. Ne7+ Kh8
3. Nxc6 }
❸ 1. . . . Qxf3+
2. exf3 Rxh2+
3. Kg1 Nxf3#
{2. Kg1 Rxh2
3. bxc6 Qg2# or
3. exf3 Nxf3# }

DECOY page 149

❶ 1. Bxg7+ Kxg7
2. Nh5+ Kh8
3. Nxf4
❷ 1. . . . Qxg2+
2. Kxg2 Rg4#
❸ 1. Qg8+ Kxg8
2. Re8#



DEFLECTION
page 153

❶ 1. Rg8+ Kxg8
2. Qxf6

❷ 1. . . . Qf1+
2. Rxf1 Be4#

❸ 1. Re8+ Rxe8
2. Bc4+ Re6
3. Bxe6#

{1. . . . Kf7
2. g8=Q+ Kf6
3. Rf1# }

SQUARE CLEARANCE
page 165

❶ 1. Rh7+ Bxh7
2. g7+ Kg8
3. gxf8=Q+

❷ 1. . . . Rxg3+
2. hxg3 Nh3#

❸ 1. Rxh5 gxh5
2. Be5
pins queen.

LINE CLEARANCE
page 172

❶ 1. . . . Bc5+
2. bxc5 Qh2#

❷ 1. Nf6+ Bxf6
2. Bxe6+ Kh8
3. Bxd7

{1. . . . Kh8
2. Nxd7 }

❸ 1. . . . Rf1+
2. Rxf1 Qd2#

OBSTRUCTION
page 178

❶ 1. Rh6+ Qxh6
2. gxh6

{1. . . . gxh6
2. Qh7# }

❷ 1. . . . Be4
2. Bxe4 Qxe1#

{2. Rxe4 Qxg2# }
{2. Rg1 Qxg1# }

❸ 1. Rc6 Bxc6
2. Qxg6+ Kh8
3. Qh7#

JUMBO MIX
page 182

❶ Decoy
1. . . . Bxf3+
2. Kxf3 Ne5+
3. Kg2 Nxg4

{2. Qxf3 Nh4+
3. Kf1 Nxf3 }

❷ Destruction
1. Rxf6 Qxf6
2. Qd5+ Kf8
3. Qxa8+

❸ Square Clearance
1. . . . Qf3+
2. Bxf3 Nf2#

{2. Rg2 Qxg2#}
{1...Rg2 is mate in 3 because of 2.Bg4+. }

❹ Deflection
1. . . . Re1+
2. Rxe1 Qxd2

{2. Qxe1 Qxg2# }

❺ Line Clearance
1. Ba6 Bxa6?
2. Qh7#

{1. . . . f6
2. Qg6+ Kh8
3. Qxh5+ Kg8
4. Bxb7 Rab8
5. Nxe6 Qxe6
6. Bd5 pins queen.

or 2. . . . Qg7
3. Qxg7+ Kxg7
4. Nxe6+ Kf7
5. Bxb7 }

❻ Obstruction
1. . . . e4
2. Qxe4 Qxb3+
3. Kb1 Qxb2#

{2. dxe4 Ra8# }

STALEMATE page 186

❶ 1. Rh8+ Kxh8
2. Qxg7+ Kxg7
½ - ½

❷ 1. . . . Qxf7
2. Qxf7 ½ - ½

❸ 1. Bc3+ Qxc3
2. Rg8+ Kxg8
½ - ½

SCI-FI MATE page 192

❶ 1. . . . Bxf2+
2. Kh1 Qxh2+
3. Kxh2 Rh8+
4. Bh4 Rxh4#

{2. Kf1 Bc5+
3. Qf7 Rxf7+
4. Bf4 Rxf4# }

❷ 1. Nf6+ gxf6
2. Rg1+ Kh8
3. Qxh7+ Kxh7
4. Rh3#

{2. Qxh7+? Kxh7
3. Rh3+ Kg6! }
{1. . . . Kh8
2. Qxh7# }

❸ 1. . . . Bc5+
2. Kh1 Ng3+
3. hxg3 Rh8#

{2. Rd4 Bxd4+
3. Ne3 Bxe3+
delays mate.}
{2. Rf2 Bxf2+
3. Kf1 Ba6+ }

SMOTHERED MATE p. 196

❶ 1. . . . Qc5+
2. Kh1 Nf2+
3. Kg1 Nh3+
4. Kh1 Qg1+
5. Rxg1 Nf2#

{2. Nd4 Qxd4+
3. Re3 Qxe3+
delays mate two moves.}
{2. Kf1 Qf2# }

❷ 1. Nxe5 Qxc3
2. Ng6#

{1. . . . Rxe5
2. Qxc6 }

❸ 1. . . . Rd1+
2. Rxd1 Qa7+
3. Kh1 Nf2+
4. Kg1 Nh3+
5. Kh1 Qg1+
6. Rxg1 Nf2#

{3.Qe3, 3.Qb6,or 3.Rd4 delay mate one move.}
{2. Bxd1 Qf2+
3. Kh1 Qf1# }

PERPETUAL CHECK p. 202

❶
1. . . . Rxg2+
2. Kxg2 Qg4+
3. Kh1 Qf3+
4. Kg1 Qg4+
5. Kh1 Qf3+
6. Kg1 Qg4+
7. Kh1 ½ - ½

{ 2. Kh1 Qxh2# }

❷
1. Qxg6+ Kh8
2. Qxh6+ Kg8
3. Qg6+ Kh8
4. Qh6+ Kg8
5. Qg6+ Kh8
6. Qh6+ ½ - ½

❸
1. . . . Rh1+
2. Kxh1 Qf1+
3. Kh2 Qxf2+
4. Kh1 Qf1+
5. Kh2 Qf2+
6. Kh1 Qf1+
7. Kh2 ½ - ½

{2. Kg2 Qf1# }

JUMBO MIX page 208

❶ Perpetual Check
1. Bc4+ Rxc4
2. Qe8+ Kg7
3. Qe7+ Kg8
4. Qe8+ Kg7
5. Qe7+ Kh6
6. Qh4+ Kg7
7. Qe7+ ½ - ½

{1. . . . Kh8
2. Qf6# }

❷ Stalemate
1. . . . Qf3+
2. Kg1 Qg2+
3. Kxg2 h3+
4. Kg1 ½ - ½

❸ Smothered Mate
1. b4 Bf2
2. Qa2+ Kh8
3. Nf7+ Kg8
4. Nh6+ Kh8
5. Qg8+ Rxg8
6. Nf7#

{2. . . . Rc4
3. Nxc4 }

{1. Nd7? Qc6 }

❹ Sci-Fi Mate
1. Be6+ Kb8
2. Rxb7+ Kxb7
3. Rb1+ Bb2
4. Rxb2+ Ka8
5. Qxa6#

{2. . . . Ka8
3. Qxa6# }

{ 3. . . . Kc6
4. Qxa6#}

❺ Perpetual Check
1. . . . Rxh4+
2. gxh4 Qxh4+
3. Kg2 Qg4+
4. Kf1 Qd1+
5. Kg2 Qg4+
6. Kh2 Qh4+
7. Kg2 Qg4+
½ - ½

{2. Kg2 Qh3+
3. Kf3 Qg4+
4. Kg2 Qh3+ }

{2. Kg1? Qd1+
3. Kg2 Qh1# }

❻ Stalemate
1. Ra8+ Kh7
2. Rh8+ Kxh8
3. Rc8+ Kh7
4. Rh8+ Kxh8
5. Qc8+ Kh7
6. Qh8+ Kxh8
½ - ½

EXTRA SPECIAL
page 219

❶ KNIGHT FORK
White to Move
1. Ng6+ Kg8
2. Nxe7+ Kh8
3. Nxd5

Black to Move
1. . . . Qxe5
2. Qxe5 Nf3+
3. Kg2 Nxe5

{1. . . . Nc2?
2. Ng6+ }

{1. . . . Rf5
2. Ng6+ Kg8
3. Nxe7+ Kh8
4. Nxd5 }

❷ QUEEN FORK
White to Move
1. Qe6+ Kb8
2. Qe5+ Ka8
3. Qxh8#

{1. . . . Kd8
2. Qd7# }

{2. Qd6+ Ka8
3. Rf8+ Rxf8
4. Qxf8# }

Black to Move
1. . . . Qb1+
2. Kf2 Qa2+
3. Qe2 Qxf7

❸ PIN
White to Move
1. Bf4 Qxf4
2. Qxb7#

Black to Move
1. . . . Nf3+
2. Kh1 Qh2#

❹ DISCOVERED CHECK
White to Move
1. Nb5+ Kb8
2. Nxd6

{1. . . . Qc6
2. Nxa7+ Kb8
3. Nxc6 }

{1. Ne4+? Qc7 }

Black to Move
1. . . . Rxh2+
2. Kxh2 Re2+
3. Kh1 Rxc2

EXTRA SPECIAL
page 220

❶ X-RAY
White to Move
1. Rxc5 Rxc5
2. Rb8+ Kd7
3. Rxh8

Black to Move
1. . . . Be3+
2. Kd1 Bxc1

❷ DOUBLE CHECK
White to Move
1. Qxc7+ Kxc7
2. Be5#

Black to Move
1. . . . Qxg2+
2. Kxg2 Be4+
3. Kh3 Bg2#

❸ FORK
White to Move
1. Bxf6+ Rxf6
2. Rxd6 Rxd6
3. e5

{3. . . . Rd3!?
4. exf6 Rxf3
5. Ne4! Rxh3?
6. Ng5! }

{1. Rxd6 Rxd6
2. e5 Rd4
3. Bxf6+
[N+B vs. R] or
2. Bxf6+ Kh7
[N+B vs. R] }

Black to Move
1. . . . Rxg5
2. Rxg5 Bf4+
3. Kb1 Bxg5

❹ DISCOVERED ATTACKS
White to Move
1. Nxd4 Bxd4
2. Bxg4

{1. . . . Bxe2
2. Nxe2 }

Black to Move
1. . . . Nxc2
2. Qxc2? Bxf2+
3. Kxf2 Rxc2

{2. Rb1 Nxe1 }
{2. Nd4 Bxd4!
3. Bxg4 Rc6 }

EXTRA SPECIAL
page 221

❶ BACK RANK
White to Move
1. Rxf8+ Rxf8
2. Qc4+ Kh8
3. Rxf8#

{2. . . . Qe6
3. Qxe6+ Rf7
4. Qxf7+ Kh8
5. Qf8# }

Black to Move
1. . . . Qxf1+
2. Rxf1 Rxf1+
3. Qe1 Rfxe1#

{3. . . . Rexe1# }
{1. . . . Rxf4?
2. Qxf4 Qe1+
3. Qc1! }

❷ DOUBLE ATTACK
White to Move
1. Nd4 c6
2. Nxc6+ Ka8
3. Nxe7

{1. . . . Bc5
2. Qxb7# }
{1. . . . Kc8
2. Qxb7+ Kd8
3. Qa8+ Kd7
4. Qc6+ Kc8
5. Bxa6+ Kd8
6. Rb8# }
{1. Bxa6!? c6!
2. Nd4 also wins. }

Black to Move
1. . . . Qh4
2. g3 Qxc4

{2. Nd4 Bh2+
3. Kh1 Bg3+
4. Kg1 Qh2# }

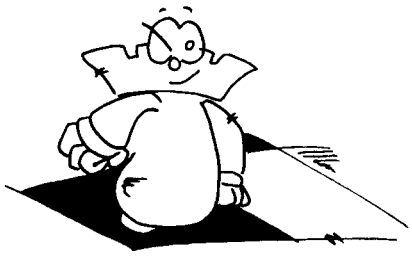
❸ PROMOTION
White to Move
1. Qxf8+ Kxf8
2. d8=Q+ Kf7
3. Qc7+ Kf8
4. Qxc2

Black to Move
1. . . . Qa1+
2. Bxa1 c1=Q+
3. Qe1 Qxe1#

❹ OVERLOAD
White to Move
1. Rxa6 Qxa6?
2. Qxg7#

Black to Move
1. . . . Re1+
2. Nxe1 Qxh2#

{1. . . . Qxh2+
2. Nxh2 Re1+
3. Nf1 Rxf1# }



EXTRA SPECIAL
page 222

❶ DECOY
White to Move
1. Rh8+ Kxh8
2. Qh7#

Black to Move
1. . . . Rxe2+
2. Kxe2 Nf4+
3. Kf2 Nxg6

{2. Kg1 Re1+
3. Kf2 Rxh1 }
{2. Kf1 Rxc2
3. Qxc2 Ne3+ }

❷ DEFLECTION
White to Move
1. Qf6+ Rxf6
2. Rg8#

{1. . . . Qg7
2. Qxg7# }

Black to Move
1. . . . Be4+
2. Qxe4 Qxh3#

{2. Kh2 Qd2+
3. Kg3 Qf2+ }
{2. Rg2 Rf1+
3. Kh2 Qd6+
4. Qg3 Qxg3+
5. Rxg3? Rh1#
[or 5. Kxg3 Bxg2
6. Kxg2 Rb1] }

❸ SQUARE CLEARANCE
White to Move
1. Qxe8+ Rxe8
2. Nf7+ Kg8
3. Nxg5
Black to Move
1. . . . Nxe3+
2. Bxe3 Qg2#
{2. fxe3 Qg2# }

❹ LINE CLEARANCE
White to Move
1. Bxf4 Bxf4
2. Bf5+ gxf5
3. Rxe8+ Rxe8
4. Qxf7
Black to Move
1. . . . Ne2+
2. Rxe2 Bxh2+
3. Kh1 Bf4+
4. Kg1 Rh1+
5. Kxh1 Qh8+
6. Kg1 Qh2#
{3. . . . Bd6+?
4. Kg1 Rh1+?
5. Kxh1 Qh8+
4. Bh6 Qxh6+
5. Qh3 }
{2. Kh1 Rxh2# }

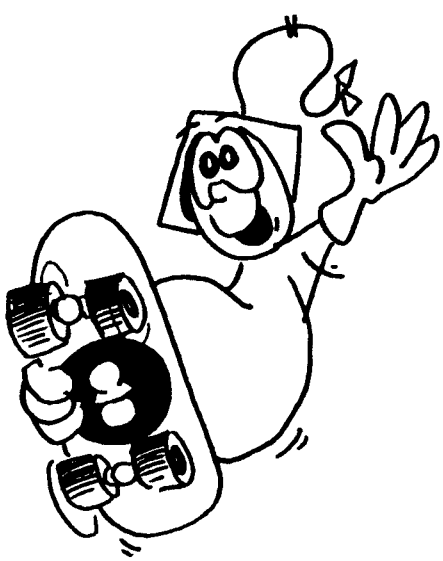
EXTRA SPECIAL
page 223

❶ DESTRUCTION
White to Move
1. Rxd4 Nxd4
2. Nf6+ Kf8
3. Nxh5
{1. . . . Rxe4
2. Rxe4 Ng3+
3. Kg1 Nxe4
4. Qxe4 }
Black to Move
1. . . . Rxe4
2. Qxe4 Ng3#

❷ OBSTRUCTION
White to Move
1. Be6+ Qxe6
2. Rxe6
{1. . . . Bxe6
2. Qxe8# }
{1. . . . Rxe6
2. Rf8+ Bxf8
3. Rxf8+ Re8
4. Rxe8+ Qxe8
5. Qxe8# }
Black to Move
1. . . . Bf3+
2. R6xf3 Qg2#
{2. Bxf3 Qxf1#)

❸ SCI-FI MATES
White to Move
1. Qxg7+ Kxg7
2. Rg1+ Kh6
3. Rh4#
Black to Move
1. . . . Nd2+
2. Ka1 Qxa2+
3. Kxa2 Ra8#

❹ SMOTHERED MATE
White to Move
1. Qxh7+ Qxh7
2. Nf7#
Black to Move
1. . . . Ne3+
2. Ka1 Nc2+
3. Kb1 Na3+
4. Ka1 Qb1+
5. Rxb1 Nc2#
{2. Kc1 Qc2# }
{2. Qf5 Qxf5+
3. Ne4 Qxe4+
4. Rd3 Qxd3+
mates on move 8. }
{1. . . . Nd4+?
2. Qd3 }
{1. . . . Rxd1+
2. Rxd1 Ne3+
also mates. }



FINAL NOTES

This book is written for kids, but teachers should find it a useful resource. Taken together, the lessons provide a comprehensive course. No prior chess knowledge is assumed.

The material is basic though not necessarily simple. It covers all the concepts and techniques that a student needs to develop into a strong player. The division of strategy into three parts is derived from works by American grandmaster Reuben Fine.

Most of the examples and exercises are original. Approximately half the lessons appeared previously as articles in *Scholar's Mate* magazine. They were revised and expanded for this volume. Kiril the Pawn is the creation of Richard Bérubé, the first editor of *Échec Au Roi*.

Teaching chess to kids is a rewarding experience. Their enthusiasm for the game and ability to improve rapidly is amazing. These pages are full of things that I learned from them.

It was a long path that led me to write this book. I would like to thank the following people who helped me along the way: Larry Bevand, Dale Davis, Stephen Glinert, Glen Henneberry, Ian Howard, David Krupka, Maria Manuri, Fred Nader, Roman Pelts, Adrian Storisteanu, and Sharon Vogt. Merci beaucoup to Antoine Duff for the great artwork.

My first encounter with chess was in seventh grade when my history teacher brought several sets to the lunchroom. Thanks to all the Mr. Morrises of the world!

Jeff Coakley
Nova Scotia
November 12, 2000

ADDITIONAL REMARKS

SECOND EDITION 2002

I would like to thank everyone for the positive response to my book. I hope that new readers will also find it worthwhile. There are no significant changes to this second printing, though a few minor corrections have been made.

A comment on the order of material may be appropriate, as many lessons can stand independently of the others. The book as a whole is intended for serious players who are willing to put some effort into their chess studies. The material is given in a specific order intended for them. Teachers who use the book for classroom instruction may skip some lessons, depending on the level of their students. But generally, the vocabulary and strategic concepts are presented in a logical progression throughout the book.

FIFTH EDITION 2009

Some changes made for the fifth edition are worth noting.

The lessons *Common Mistakes* and *Logic Of Chess* were each expanded by one page, with minor revisions. All pages after 205 are now numbered two higher than earlier editions.

The following *Tactics 101* positions were replaced so that all solutions win material or mate. Pins: 5,6,7. Double checks: 3,4,6,7,9.

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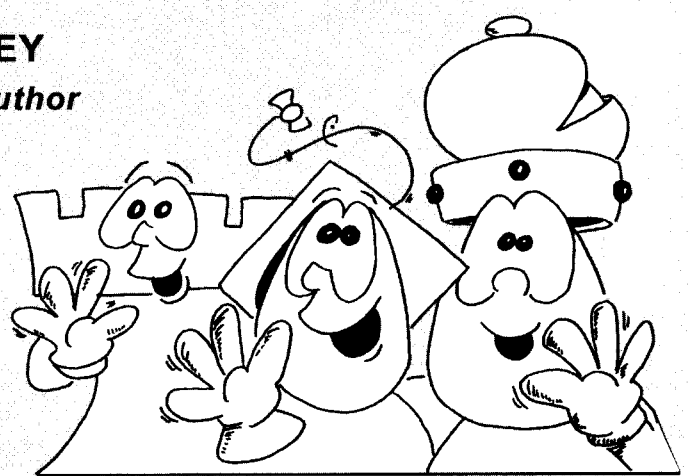
Canadian Chess Master & Author



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